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No. 3243.

SATURDAY, DECEMBER 21, 1889.

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She is withal a charming woman, full of social tact and kindness. Lord Lamerton is also well depicted, and some of the difficulties and disappointments that beset the path of a well-meaning landed proprietor of the present day are told with spirit and zest. *Arminell* herself, though not exceedingly attractive, has her good points; so has James Welsh the agitator, a good fellow in

spite of his profession. Then there is the religious maniac and mystic Capt. Saltern, who has also his moments, psychologically speaking. In fact, all these people fit more or less well in their places, and serve as types in this comedy and play of social elements. As the reader goes on it becomes annoying to meet with the author's continual musings, moralizings, and illustrations. It is tiresome to be pulled up at every point to listen to something that happened to "the writer," or to attend to something that strikes him in the way of simile or reflection.

Lady Florence Dixie introduces her readers to highly fashionable society. It is pleasant to record that the Prince of Wales was a visitor at the castle in Scotland where we make the acquaintance of the heroine, "Lady Mæva Doon, only child and heiress of Roderick Doon, twelfth Marquis of Ettrick," and her cousin, "Ronald Dhu, Earl of Angus." How an Earl of Angus comes to be called "Dhu," and how Dhu is accepted as the nominative case by all Southerners, it is hard to understand. But our author has no misgivings of an historical or grammatical character; and, to do her justice, her English is quite as bad as her Scotch. The merit of her story consists in rapid action, and the transmission of the various actors by means of steam yachts to Patagonia to carry on their quest of one another. There is a certain "tigress" who is the wedded wife of Lord Wrathness (in love with Mæva). The tigress has her claws in her lord in respect to a certain murder which he has been convinced he committed when in a state of intoxication. But Lady Wrathness knows better, though she trades on his delusion, and has the right murderer's written confession, which to serve her private ends she carries about with her in a black bag when she travels, across the pampas or otherwise. Finally, she hangs it by a rope over a high cliff near Santa Cruz, and congratulates herself a good deal on her astuteness. But a noble youth (also in love with Mæva) discovers the secret and cuts the rope, being shot by the tigress in the act. The black bag tumbles into the hands of Lord Wrathness and Mæva, who are waiting for it below. Next to the interest of this episode, the other bag (fifty brace) made by Ronald and Mæva under some difficulties takes the palm. There is another plot in the book, a very nice young married lady having to leave her hunting and the circle of her adorers to rough it in Uruguay with her ruined husband. But this part is comparatively tame.

Perhaps the less said about 'Norman and I' the better. There is nothing to redeem the unearthly career of the couple; it is nonsensical and absurd in the extreme, and it is wantonly and wearisome long. Of course it is intended to be a flight of imagination and fancy, but it is not. Some of the many fantastic books that have been going about of late might account for it. But it does not really matter; nothing does seem to matter much the moment after reading it.

'The Silver Whistle' is a story with two faces—the one delightful and full of racy humour, the other melodramatic and con-
torted. It opens at Oxford, and thence

the reader is carried to London, to Ireland, to France, making acquaintance with lords and peasants, with priests and conspirators, alternating between jovialities and horrors, passing constantly from low comedy to the deepest tragedy, and back again. It is full of interest, even when it verges on bathos, and the style in which it is written is that of a cultivated and well-read man. In spite of occasional straining for effect and large demands on the reader's credulity, it will satisfy most of those who may have formed high expectations of the author of 'Oaks and Birches.'

Mr. George Moore's new book is unclean, but not common. It does not occupy a very distinctive place among his works, but like the rest of them it is distinguished by his selection of materials, the unique effrontery of his realism, and his total lack of humour. The pages are full of original ideas about art, literature, and sensuality; the style throughout is crisp and incisive, and when the author turns to a bit of description he shows, perhaps, his greatest ability. The hero is supposed to illustrate man's shameful nature, and if he is a fair sample it is quite true, as Mr. Moore says, that "it were better that man ceased to pollute the earth. His history is but the record of crime; his existence is but a disgraceful episode in the life of one of the meanest of the planets." As a novel the book hardly calls for criticism. It consists of a series of incidents and sketches of character, but, except in so far as they have a relation to the hero, it has no story, and the account of his life may be given in three words—vice, *ennui*, suicide.

No one who has read 'The Paradox Club' need be told that Mr. Edward Garnett has an atmosphere of his own, and a peculiar vein not yet hackneyed. Mr. Garnett is rather a haunting than a powerful writer—one who studies to make his effects really effective, and succeeds. What he excels in is a certain dreamlike yet vivid presentation of night—London night, fitful with light and shadow, pulsating with mysterious sounds and yet more mysterious silences. The same touch is apparent in 'Light and Shadow'; it, too, is principally concerned with night as it reveals itself in East London, wrought with a horrible magic and but little detail. It hardly answers the description of "a novel," but it certainly is a more elaborate and ambitious picture than the first sketch, though it seems to us, on the whole, to have less of artistic perception and grace. It grows rather into the likeness of the fantastic and almost subjective nightmare of a single mind than a story of action and incident. Mr. Garnett's fancy, indeed, is decidedly morbid as well as original. He shows power and keen insight in conveying—straight from the life as it were—the nature and processes of thought itself; especially thought fast running riot, and developing symptoms of disease and madness. Readers there be who will certainly say they "cannot be troubled" with Driscoll's neutral-tinted and inactive existence—who will be disposed to vote as "dull" or "nonsensical" his ever-changing phases of mental misery and tortuous introspection. But these are readers not really alive to the fascination of delicate analysis. Mr. Garnett's imagination is quick and eager, his

sympathies and sensibilities almost painfully keen, and his artistic faculty unimpeachable, and this helps his readers to bear a certain amount of tedium. His way of revealing places and people—partly lurid, partly prosaic—and his power over the material of dreams, remind one of Dostoiévsky—a Dostoiévsky, be it remembered, blunted and shorn of the sharp talons that seem to fasten themselves in the reader's brain and compel him to feel the dread visions as his own. With all this we feel that a vague something is wanting. Is it that the whole thing is a thought broken-winged and warped in touch—that it suggests a vain effort to lay hold of and reproduce a flight of intuitions and fancies that escape? This it is, perhaps, that lessens the writer's powers, makes his work more uncertain and tentative than it should be, and strengthens a naturally pessimistic point of view. And then one misses the little touches of humour that were in 'The Paradox Club.'

'The Witch of Atlas' is a foolish story. It recounts the adventures and hairbreadth escapes of a beautiful female aeronaut—an amateur—yelept Gytha, or the Witch of Atlas, and a young "legal gentleman" known as Derrick, and of a stilted habit of conversation, much adorned with metaphor and quotation. Their first meeting is when the young lady, fresh from a London ball-room, precipitates herself suddenly, balloon and all, on the top of a fleet of herring smacks lying off Yarmouth, where the barrister is fishing and laying in a stock of ozone. The ice, so to speak, thus violently broken, the pair, nothing daunted, set off ballooning together. The expedition results, to the young man, in a broken crown, and to the fair Gytha in a fit of remorse, followed by a wild goose, or rather wild balloon, chase to Paris (then under siege) to seek the aid of a celebrated French specialist, a "trepanner." It may be mentioned that "French as she is spoken" is strictly Miss Bowden's own, and not another's. So, too, is an incredible kind of being, a Scotchman, on whom the trepanning enthusiast had early set his mark, owing to "brain trouble" resulting from a wild aerial excursion with Gytha. One merit the story has: it is short, if not particularly merry.

'The Spanish Poniard' is a romance of the seventeenth century, and, as Mr. Pinkerton manages it, is easy and agreeable reading enough. There is not, however, sufficient body about the thing, or spirit either, to make it in any way remarkable or vitally interesting. There are some rather well-drawn characters, and situations that are tolerably well developed. The analysis, or rather presentation, of the blind man's state of mind, his remorse and vain efforts to expiate his crime, are as good as anything in the book.

'With all my Worldly Goods I Thee Endow' is a perfect *olla podrida*, and surprising as that. The ingredients are the most heterogeneous and incongruous possible, and the effect of the whole is so peculiar that we cannot pass it unnoticed. Two things weigh on the mind of Mr. Washington Moon: he is troubled as to the validity and morality of the clause of the Marriage Service which gives his book its title; and he cannot bear "mean and callous people" who "borrow" instead of buying books—people who seek to benefit (for nothing) by other folks' "years of patient

research, their ideas worthy of being imparted, their graceful allusions, scenic effects and poetic imagery." This is, of course, at once a warning, an advertisement, and an invitation to purchase Mr. Washington Moon's "first novel." As his dedication proves his years to be no fewer than sixty and odd, he is not likely to make much alteration in his style, nor would one wish it; such ingenuous self-esteem and naïve pleasure in bad work are almost refreshing. He is not quite so sure of himself when the love-making comes on. Then he takes refuge in such discarded platitudes as "manly breasts," "drooping lashes," "Grecian noses," and the like. A remarkable barrister fills sundry pauses by reciting his own (or Mr. Moon's) verses, serenading with a lute, and lecturing on nature and nature's God in the high and dry style of Sturm's 'Reflections'—"only more so." Instead of discouraging him for the intolerable prig and bore he is, the company applaud till he surpasses himself in triteness and pomposity. The "mirthful moments" of the coterie are worse still. "Outbursts of hilarity" take place; they "simply scream" or "roar with laughter," leaving the reader altogether "out of it." At Dieppe they "hold their aching ribs," so "side-splitting" is the effect, on the mind, of a foreign town. The end is a triplet of weddings, which the author feels to be quite in the ordinary course of things. One couple consists of a grandmother, aged about seventy summers, and a father yet more venerable, belonging respectively to another couple. What is more, the grandmother is the kind of bride who "blushes," "bridles," and "tosses her curls"—a kind happily known to Mr. Moon alone.

Collected Papers of Henry Bradshaw. (Cambridge University Press.)

At last, under the tender care of the present Cambridge Librarian, we have what we trust may be only a first instalment of Mr. Bradshaw's papers. This collection consists, with two exceptions, entirely of reprints of published memoirs. One of these exceptions is a paper on investigations among Celtic manuscripts, which never proceeded beyond a "revise"; the other is the 'Half Century of Notes on the Day-book of John Dorne,' the manuscript of which had been previously reproduced in facsimile by the Cambridge Scientific Instrument Company. The same company have prepared the plates accompanying this volume, and their general excellence adds largely to its value. Indeed, of the illustrating, printing, and editing it is difficult to speak too highly. Only those who have undertaken a like task can appreciate the amount of labour really involved in editing even reprints, and they only will trace Mr. Jenkinson's careful hand beyond the modest initialled preface and scanty foot-notes. Mr. Jenkinson may think us grasping, but we can only trust that he will see his way to attempting a companion volume to this, comprising hitherto unprinted memoranda and papers. Reading the present volume recalls to our mind many later conclusions which Mr. Bradshaw had certainly reduced to form and put upon paper. He always insisted strongly on the relation of the Dutch printers to Cologne, and he

had pushed his researches among the early Cologne printers a good deal further than appears in this volume. We fancy lists of the early presses of Ulrich Zell, Arnold ter Hoernen, Nicolaus Gotz, and Heinrich Quentel would be found among his papers, while he had collected material which would go a long way towards dealing with the early printers of the Rhine towns in the same manner as the fourteenth memoir of the present volume deals with those of Holland. Other unpublished papers are the 'Classified Index of the Fifteenth Century Books in the Vergauwen Collection,' and the sixty folio pages of MS. containing detailed researches among the Celtic manuscripts, to which Mr. Jenkinson refers on p. 452. Then there are the investigations concerning the Lincoln statutes; and much else will occur to scholars who have been aided by Mr. Bradshaw's memoranda and lists. We merely preface these few words because we hope the new and onerous duties which Mr. Jenkinson has undertaken will not prevent him from carrying on further editorial work in a still more laborious field. The gratitude of those who can appreciate the value of Mr. Bradshaw's researches will certainly not be wanting for the future volume, even as it will not be wanting for these first fruits of Mr. Jenkinson's labour. When work worth doing is done well we can only express our desire for more, and all that the Cambridge Librarian may do to render accessible the researches of his predecessor must tend to increase the dignity of the post he himself holds.

Of the papers on early printing perhaps the most important is the memoir No. XIV., 'A List of the Founts of Type and Woodcut Devices used by Printers in Holland in the Fifteenth Century.' This contains a chronological list of presses, with a classification of the types used at each under the sub-heading of the town, the towns themselves being arranged in the chronological order of their first presses. Under each type a reference is given to a work in which that type will be found, and, if possible, to a facsimile in Holtrop's 'Monuments Typographiques des Pays-Bas au XV^e Siècle.' This is what Mr. Bradshaw used to term the "natural history method" of typographical research, and it is the only method which can bring out clearly the dependence of one printer upon another, and the relationship between the presses of various geographical districts. Only when a like investigation has been undertaken for the German printers—in particular for the printers of the Rhine towns—will it be possible to settle many vexed questions in the history of early printing. A classification of types, with, if possible, facsimiles, would be in the present state of our knowledge a more scholarly task than discussing whether Haarlem or Maintz was the birthplace of printing. The former can be an "investigation of downright facts," the latter, failing the former, only a "speculation upon possibilities," and the latter is therefore, as Mr. Bradshaw remarks in the preface to this paper, to be commended to "Dutch antiquaries interested in these matters." As a supplement to this memoir we have the 'Classified Index of the Fifteenth Century Books in the De Meyer Collection' (No. XI.). The dependence of the early types of the

Low Country printers on German, especially Cologne sources, is remarkable, and this again emphasizes the importance of tracing scientifically the development and relationship of the types used in the early Rhenish presses. As a sample of the ingenious and yet perfectly rigorous method in which Mr. Bradshaw obtained a chronological order for books, and therefore for types, we quote a few lines from p. 227 :—

"Both editions of the Latin 'Herbarius' are proved to be subsequent to the edition of the 'Kruidboek in Dietsche' which is dated 1484, from the fact of a fracture in the cut of the 'Acetosa' which is found in both the Latin editions, while in the Dutch edition it is entire; and the 'Kruidboek' dated 1484 is presumed to be subsequent to the Latin edition printed at Mentz in the same year, because in the Dutch edition the cuts are simply reverse copies of those in the Mentz edition."

Both these monographs are models of typographical research. A third paper closely related to the above is No. VIII., entitled 'The Printer of the Historia Sancti Albani,' which establishes a certain class of books, closely related to the work of the Cologne school, as a separate group due to an unknown printer. Passing to papers dealing more nearly with England, we have in No. XXI. the discovery of the publisher, Godfried van der Haghen, of Tyndale's own last edition of his New Testament. This paper is an excellent example of the truth that a little scientific study of facts is worth the whole round of suggestion of a certain type of investigator. The paper ends with the remark :—

"I mention these things merely to show that what is wanted for the solution of a bibliographical problem is not ingenuity of speculation, but simply honest and patient observation of facts allowed to speak for themselves. When will our leading bibliographers adopt this method in practice, and cease merely praising it in others?"

The remark is just as necessary now as then (1881). The nineteenth paper deals with the fragment of a work printed by Caxton, showing what rich bibliographical results may be obtained from the primitive binding of books. Mr. Bradshaw notices a number of cases in which he has come across traces of unknown books by Caxton and other early printers in the padding of fifteenth century bindings. His distinction between "binder's waste" and "printer's waste" is especially deserving of attention. The last paper which can be classified, perhaps rather loosely, under the early printing group is the 'Half Century of Notes on the Day-book of J. Dorne' (No. XXIV.). The day-book itself, published by Mr. Madan, is most interesting for the light it throws on a bookseller's dealings in the early sixteenth century, and Mr. Bradshaw's notes upon it show, as usual, the width of his knowledge of the books published about 1500 and his keen appreciation of the literary tastes of those days. This paper will always be of peculiar interest to Mr. Bradshaw's friends. It was finished very shortly before his death, and in the mottoes he inscribed round the title-page he showed that he knew death was near to him, and he gave at the same time a confession of his faith—faith that the one clear duty of men is to work while they have the might, for knowledge and work are of this world only.

Closely associated with the group of

papers on printing are the three essays on early engraving (Nos. VI., XII., and XIII.). The first is 'On the Earliest English Engravings of the Indulgence known as the Image of Pity,' but Mr. Bradshaw took advantage of the subject to give a brief sketch of the earliest engravings in books printed in England. There seems to be a slight misprint of some kind in the statement B under the heading of "Borders." If a border occurs in some copies of a book published at Oxford in October, 1481, it is difficult to see why the first appearance of borders at the Oxford press should be "somewhat after July, 1482." The misprint, if it is one, occurs, however, in the original communication to the Cambridge Antiquarian Society. Mr. Bradshaw appears to draw a distinction between engravings of St. Gregory's Mass as depicted upon the Continent and in England, but we are inclined to think a distinction ought to be drawn between the 'Imago Pietatis' or 'Arma Crucifixi' and 'St. Gregory's Mass,' the former being not merely a type of the latter peculiar to England. We have a distinct impression of having met with engravings of the 'Arma Crucifixi' in German devotional books, although we cannot recall the exact works at the present moment. The twelfth paper deals with the printer's device of Nicolaus Gotz, of Sletzetat. Mr. Bradshaw believed this to be an instance of the peculiar type of engraving termed *Schrotblatt*, the exact mode of producing which has hardly yet been discovered. The device does indeed appear to be a metal engraving, but it seems rather widely differentiated from *Schrotblätter* of the type of the Munich St. Christopher or St. Veronica. The last paper on engravings relates to some Flemish cuts found, some pasted into manuscripts, others into printed books. This is but a fragment of Mr. Bradshaw's researches on the early history of engraving in the Netherlands; his conclusions were, to a great extent, embodied later in Prof. Conway's 'Woodcutters of the Netherlands.'

Turning to the more purely literary portion of the volume, we have first in English literature the long memoir dealing with the 'Skeleton of Chaucer's Canterbury Tales,' and embodying, apparently, all that has survived of Mr. Bradshaw's Chaucer researches. The exact appreciation of the classification of the tales here proposed must be left to the judgment of Chaucer specialists, but there can be no doubt of the great amount of patient work involved in its preparation. A second literary paper describes the discovery of two hitherto unknown poems by John Barbour, author of the 'Brus' (No. IV.). We now reach the three memoirs dealing with Celtic literature, or rather language, and these are as characteristic of Mr. Bradshaw's methods of work as those on early printing. The first paper (No. XV.) is entitled 'On the Oldest Written Remains of the Welsh Language.' The author, wanting to find a gift to greet Mr. Whitley Stokes on his return from India, began hunting through Archbishop Parker's library at Corpus College for old Welsh fragments, and after a brief search found, in a copy of Martianus Capella, Welsh glosses of as early a date as any hitherto known. Mr. Bradshaw takes this opportunity of giving a list of all that

remains of early Welsh other than "the proper names and a few words scattered through early manuscripts of Latin chronicles, &c." But the most interesting facts associated with the matter of this paper are contained in an appendix, which Mr. Jenkinson has printed at the end of the volume. It is entitled 'An Account of Investigations among Early Welsh, Breton, and Cornish Manuscripts, 1872-77,' and was left by Mr. Bradshaw in a paged revise of 1877, with a "few corrections of at least as late a date as 1882." By a study of handwritings, by actual comparison of manuscripts, and by going personally to see all the chief sources of early Celtic, Mr. Bradshaw was able to distinguish between manuscripts of Welsh, Cornish, and Breton origin, and to date approximately such manuscripts :—

"The result is that no written remains of Welsh can be attributed, with any show of reason, to an earlier date than the second decade of the ninth century, while for Cornish and Breton writing we cannot confidently go higher than the close of the ninth or the beginning of the tenth century."

Step by step Mr. Bradshaw hunted up the fragments of Old Breton, showing that what Zeuss had mistaken for Welsh and Wasserschleben for Irish was really Old Breton, till finally he may be said to have rediscovered the Celtic of Brittany. Not the least valuable part of the memoir is that with which it closes, namely, the tabular statement of Celtic manuscripts, classified into Welsh, Cornish, and Breton, and showing the different handwritings and approximate dates. The memoir itself is the most characteristic in the whole volume; for there is an energy and enthusiasm about it which carries the reader away, and although Mr. Bradshaw does not lose sight of method, there is an almost boyish joy in the discovery of new facts, which perhaps made him hesitate to publish it, but makes the reader the more grateful to the editor for this insight into Mr. Bradshaw's methods of work. The "open letter" to Dr. Wasserschleben on the 'Hibernensis' (No. XXIII.) may be looked upon as a continuation of the same researches.

Before passing to the more strictly historical papers we may just note the first memoir in the volume, entitled 'On the Recovery of the long lost Waldensian Manuscripts.' Mr. Bradshaw's rediscovery of the Morland Papers, which had been hidden for centuries in the Cambridge Library under the false classification of "Spanish," and his demonstration of the forged date in the 'Nobla Leyçon,' enabled Dr. Todd and others to put an end for ever to the assertion of certain unscholarly writers that the followers of Waldo had anticipated Calvin by three centuries. We now know that if there were any ancient Vaudois dogmas, or any special Vaudois religious writings before the date of Wyclif, they certainly have not been preserved for us. Mr. Jenkinson might as well have reprinted the few additional foot-notes which Mr. Bradshaw added to the reprint of this memoir in Dr. Todd's 'The Books of the Vaudois,' and have compared Mr. Bradshaw's quotations with the original manuscripts, in which case we think one or two misprints would have been found.

Of the historical papers, probably the most

interesting are those relating to the University Library. Next to being able to know the men of a past age, it would be most instructive to know the books they read. But how rarely is even such knowledge possible! The two catalogues of the contents of the University Library in the fifteenth century are from this standpoint extremely instructive. One book only in the whole collection appears to be in the vernacular, namely, Chaucer's Boethius's 'De Consolatione Philosophiæ,' while, with the exception of Ovid, Lucan, and Claudian, there is little that can even be called literature at all. There are a fair number of native writers, and we would give a great deal for a commentary on the origin and contents of these books, such as only Mr. Bradshaw himself could have provided. At a later date we know the contents of the libraries of Conrad Celtis, John a Lapide, and Beatus Rhenanus, but the pre-Renaissance catalogues are still more instructive. This glimpse of the spiritual life of the University in the fifteenth century may well be taken in conjunction with the third and ninth papers, which supply some particulars of the more material side of university life a century earlier and a century later. An extension of our knowledge of the history of the University Library is given by a sketch of its history in the tenth memoir. All too brief as this sketch is, it is still fraught with many practical lessons, especially on the ill results of not duly and piously respecting the wishes and memory of great benefactors. A fitting sequel to this paper is the description of the University Library and its organization at the present day, contained in the well-known address to the Library Association (No. XXII.). This paper is remarkable for the fine ideal of the duties of a librarian which it draws—an ideal which has been rarely realized, but which certainly Mr. Bradshaw approached as closely as any one has hitherto done. Another phase of university life is exhibited in the animated diatribe of a Low Churchman of Queen Anne's reign against the authorities of his own university and college (No. V.). The language of this vigorous doctor of divinity is characteristic if not choice. The "Overgrown Pedagog who never mounted a pulpit," the "Gizzard" "who spent as much money in Red Juyces as would build an Hospital," the "Square-fac'd Doctor," and the "Wall-eyed Priest" present a strange picture of university life in the first quarter of the eighteenth century—at least, as it existed in the mind's eye of our worthy divine, who evidently did not associate with the "well-powered clergy." A short paper (No. XVI.) on the collection of portraits belonging to the University before the Civil War completes the memoirs dealing with purely university history. References to Cambridge churches, however, occur in papers XX. and XVII.; the former dealing with the 'Light of Saint Erasmus in Trinity Church' from an orthographical standpoint, and the latter containing 'Notes on the Episcopal Visitation of the Archdeaconry of Ely in 1685.' Of the same Trinity Church 170 years later we hear that "the Tanner (a Dissenter) hangs Skins on ye Church walls," while in the parish there was "one Margaret Love, a Dissenting School-Dame." Other Cambridge churches seem to have been

rather out of repair, while the afternoon stroller to Barton would have found the "Church made a Dovehouse," "the Font foul, noe Hole in it, a load of rushes by it, they use a Bason or rather a black nasty Dish." This visitation is, indeed, as interesting for the picture it presents of ecclesiastical decay twenty-five years after the Restoration as the Saxon visitations after twenty-five years of Lutheranism. "Goody Parver, a Whigg unlicensed Scool-Dame," "About 30 or 40 unbaptized followers of Cummin ye Tinker," "Noe gentleman. Mr. Stacey an Attorney there," "Noe Dissenters tho many Sluggards," "one Dissenter of Holcrafts, but she's Excommunicate," are only a few instances of the strange side-lights this memoir throws on the state of things when James II. came to the throne. The only paper we have not yet referred to is No. XVIII., 'On the A B C as an Authorized School-Book in the Sixteenth Century.' This was a first book for children, containing not only the alphabet, but the elements of religious instruction. Mr. Bradshaw draws attention to editions of it from 1538 to 1588, and shows that something very like it existed down to 1852 in the Established Church of Scotland. This memoir forms an interesting contribution to the history of mediæval school-books, a subject which would well repay more thorough investigation than it has yet received.

It will be perceived that this collection of papers offers matter of interest to the general reader with a taste for history as well as to specialists in early typography or Celtic philology. To those who knew Mr. Bradshaw personally it will seem but a small fraction of the wealth of information and scholarship which he possessed. The papers in the volume are rightly arranged chronologically, but read in the order suggested in this notice they will at least give some faint outline of a mind which grasped in no *dilettante* fashion many topics, and threw light on all it grasped. Taken in conjunction with Mr. Prothero's 'Memoir,' this book will enable many to appreciate in Mr. Bradshaw's life and work that union of tenderness and strength, of enthusiasm and patient research, which is characteristic of the ideal scholar.

TWO HIGHLAND BOOKS.

Memorabilia Domestica; or, Parish Life in the North of Scotland. By the late Rev. Donald Sage, A.M., Minister of Resolis. Edited by his Son. (Wick, Rae.)

Moidart; or, Among the Clanranalds. By Rev. C. MacDonald. (Oban, Cameron.)

Two classes of readers will condone, for the sake of the matter, the diffuseness and occasional crudities of style which mark the memoirs of the worthy minister of Resolis, and will honestly read his formidable volume, finding themselves repaid by the vivid pictures of men and manners which will not unfrequently reward them. One will consist of those to the manner born, who, either by residence or descent, are interested in the domestic history of the straths and mountains of the North, and to whom local and genealogical details appeal through personal curiosity or hereditary connexion; the other of patriotic students, to whom the Highlands have hitherto been

known only in that western area with which romance and history have been principally concerned, and to whom the great district beyond—the *officina gentium* whence Monroes and Mackays led forth soldiers of fortune to the fields of Germany—the country of Sutherlands and Sinclairs, Gunns and Rosses—has hitherto been little known. Owing to the predominant influence of a few great nobles, who cast in their lot with the Whig Church and the Revolution, and owing most of all to the energy of the first apostles of Presbyterianism (such men as those we read of in Mr. Sage's reminiscences), this important section of the Highlanders not only held aloof from the Jacobite movement in which their southern and western fellow countrymen were generally involved, but, lying in a threatening mass at the back of their base of operations, half paralyzed the forward movements of the Jacobite leaders. The result of this, however fortunate for the nation in general, was that the Whig clans, as they were called, missed the celebrity which attached to those of their countrymen who took a more active (or rather a more conspicuous) part in the warlike occurrences of the eighteenth century. In the period which followed, after Chatham had employed the clans in the British service, the Northern Highlanders proved how little they had degenerated since the times of Gustavus Adolphus.

The scope of Mr. Sage's work includes little that has a bearing on the general history of the country, but as a naive and trustworthy description of the home life of a wide district which has been little known to many to whom the Western Highlands are familiar, the book is one of considerable interest. The family of Sage—originally from the South, but settled for many generations in the Highlands, and connected with those of Glengarry, Fraser, and Mackay of Scoury—was one of those not uncommon in old days, like the Skinners in Aberdeenshire, the Mercers at Gask, and others, who were hereditary clergymen. The father, grandfather, and great-grandfather of the present editor were all in the ministry, and he himself is a presbyter in that Free Church which in the Highlands has to a great extent taken the place of the Established Church. The memoirs cover a period of more than a century. In the early chapters we get glimpses of a wilder life than anything which has prevailed since the '45. Old traditions are touched on, and we see the formidable figure of "Crownier Gunn" and his enemies the Keiths raiding and foraging in approved mediæval style. The redoubtable Crunfhear probably derived his title from holding some lands *in capite*; at least this is our conjecture, though his to-name, Am Bräis-teach Mòr, refers, we are told, to the badge of some office which he held. The legend, which dates from 1480, has been told before, and is only brought in in connexion with the topography of the wide parish of Kildonan, which is most fully and affectionately detailed by our author. Here his father ministered, here he was born, and here in after days he saw the effect of the "Sutherland clearances."

His grandfather Eneas was minister of the parish of Lochcarron, and his Episcopalian

parishioners endeavoured to burn his house over his head on the night of his arrival. Nothing is more curious than the "almost sanguinary" struggle which the pioneers of Presbyterianism underwent in the North. Eneas was a giant, and often caused refractory penitents to be brought bound to the kirk for discipline. One man subjected to such chastisement for incontinence became a "decided Christian." Indeed, the ministers seem to have often been indebted to their bodily strength. When the church-roof at Fearn gave way, the Rev. James Robertson, "am ministèir laidir," rushed to the door and supported the lintel till most of the congregation escaped. Eneas, however, was also a man of great moral force, as is evident from many stories of him. One of the most striking regards the effect produced on his would-be murderer, a fugitive from the sabres of Cumberland, by finding him in a sequestered spot rapt in prayer. The revulsion of feeling was so great, and the friendly tone of the unconscious minister so winning, that on his deathbed his intended assailant related the story as that of the turning-point of his life. This is an example of the milder traits of a somewhat stern race, who, however, in the domestic cycle of births, marriages, and deaths, courtships in the leafy "policies" of Hilton, and the like, show the warm power of affection that underlies the hardness of the North. Among matters of more or less public interest, the reader will be attracted by the account of Sutherland's and Reay's retreat before Caberfeidh and his Mackenzies in Eneas's time; by the truant expedition of the same Eneas in his college days to see the Chevalier at Fetteresso; and by the characteristic glimpse obtained of the arch-schemer Lord Lovat in the insignificant matter of the promotion of "Mr. Donald," Alexander Sage's father-in-law, to the church at Fearn. The whole of the most amusing correspondence on the subject was lately placed at the disposal of the Gaelic Society of Inverness by the present representatives of Mr. Donald Fraser.

Two impressions, however, will be left deepest on the reader's mind—one, how vigorous was the piety, and, on the whole, how exemplary the lives, of these narrow-minded, polemical theologians who dominated and moulded the consciences of a warlike race through an important crisis of history; the other, how much that was cultured, although rustic, existed in those populous glens, and how short-sighted the economy which has made them desolate. Without reviving a controversy on personal matters now better forgotten, let our minister give the general picture of Sutherland as it was and the change that befell it:—

"The circle of the better classes in Loth at this period [the beginning of the century] was perhaps as respectable as any of the same kind in all Scotland. They were the tenants or tacksmen, to be sure, of the Marchioness of Stafford, but they were more on the footing of proprietors than of tenants. They were all, without exception, gentlemen who had been abroad, or had been in the army, and had made money. They had each of them, too, their sub-tenants, and their long leases or wadsets, in virtue of which they each had a vote in the county. Such, indeed, was the state of society throughout the whole county."

These men lived roughly and spoke their

native Celtic, but they were the backbone of the land, the natural leaders of the clansmen who had made the power of their chief—the "man" or the "woman" of Sutherland. The expiring effort of that feeling was in 1800, when the 93rd was raised, and in less than twenty years the English representatives of the house had thrown all such sentiment contemptuously away. When Mackay of Achoul took his last look at his wife's coffin, "Well, Janet," said he, "the Countess of Sutherland can never flit you any more." In 1819 Mr. Donald Sage preached farewell to his people.

"In Strathnaver we assembled, for the last time, at the place of Langdale, where I had frequently preached before, on a beautiful green sward overhung by Robert Gordon's antique, romantic little cottage on an eminence close beside us. The still-flowing waters of the Naver swept past us a few yards to the eastward..... The service began. The very aspect of the congregation was itself a sermon, and a most impressive one. Old Achoul sat right opposite to me. As my eye fell upon his venerable countenance, bearing the impress of eighty-seven winters, I was deeply affected, and could scarcely articulate the Psalm. I preached and the people listened, but every sentence uttered and heard was in opposition to the tide of our natural feelings, which, setting in against us, mounted at every step of our progress higher and higher. At last all restraints were compelled to give way. The preacher ceased to speak, the people to listen. All lifted up their voices and wept, mingling their tears together. It was, indeed, the place of parting and the hour. The greater number parted never again to behold each other in the land of the living."

The little work on the Clanranalds by the priest of Moidart, while a much handier book, from a literary point of view, than the hotchpotch of detail which Mr. Sage has given us, is without the personal element which makes our Sutherland author so interesting. Parts of the annals will be familiar to all students of Highland history, but the monograph is well put together, and there are modern details of the fate of old branches of the family which will prove attractive. Father MacDonald appears to recognize Admiral Robertson Macdonald, the representative of Kinloch-Moidart, as the present Clanranald. The property, of course, has long been dispersed. Part of the original territory of Amie-Nic-Ruari was sold by the late Loch-Shiel, after he had evicted a number of his tenants, to the late Mr. Hope Scott, thanks to whose kindly care and that of the late Lord Howard of Glossop the remnant of the men of Moidart seem likely to thrive and to retain the Catholicism which has always been a feature in the district. There are plenty of good stories in the little book. Among the details regarding the family of Alasdair MacMhaighstèir Alasdair it is interesting to know that the bard's last direct descendant distinguished himself on the Federal side in the American Civil War. We would recommend intending readers to compare these volumes, and to note how Northern ministers and Western priests maintained their hold on their countrymen not more by their devoted lives than by their mastery of the mother tongue. The Gaelic is good,—

Ri cruaidh uchd cogair
A bhrosnachadh an t' sluaigh,

but not less to soothe sorrow and command emotion. When Macdonald of Ferintosh,

that eminent "man" (in the technical sense), went to Ireland, the poor people of both creeds protected him when English-speaking missionaries had to flee for their lives. It is very obvious, too, that the influence of clanship, though potent enough, is only partly responsible for the politics of the various elements in the Highlands. There was a reasoned belief in certain political and religious principles which sufficed to throw the Highlands, like every other part of Britain, into opposite camps:

Macdonald grasped the old and died,
Argyll went forward with the new.

CHRISTMAS BOOKS.

- Daddy Jake the Runaway, and Short Stories told after Dark.* By "Uncle Remus" (Joel Chandler Harris). (Fisher Unwin.)
Babylon Electrified. By A. Bleunard. (Chapman & Hall.)
The Conquest of the Moon. By A. Laurie. (Sampson Low & Co.)
The Black Man's Ghost. By John C. Hutcheson. (Ward, Lock & Co.)
The Mids of the Rattlesnake. By Arthur Lee Knight. (Same publishers.)
Elf-Knights. By M. A. Curtois. (Remington & Co.)
The Story of a Poodle. By Lucy D. Thornton. (Sampson Low & Co.)
Philip's Restoration. By Christian Reid. (Dublin, Gill & Son.)
Under Salisbury Spire. By Emma Marshall. (Seeley & Co.)
Matthew Caffen. By Florence Gregg. (Sonenschein & Co.)
Behind the Veil. By Emily Sarah Holt. (Shaw & Co.)
Little Ruth's Lady. By Evelyn Everett-Green. (Same publishers.)
Old Christie's Cabin. By Emily Brodie. (Same publishers.)
Miss Mollie and her Boys. By L. Marston. (Same publishers.)
Berne's Bargain. By Jennie Chappell. (Same publishers.)
Master Roley. By Beatrice Harraden. (Warne & Co.)
A Birthday Posy for Young and Old. By Augusta Temple. (Masters & Co.)
None of Self and All of Thee. By S. S. Hewlett. (Nisbet & Co.)
Florence: a Story of Beginnings. By Alice Weber. (Routledge & Sons.)
Three Little Maids. By Mary Bathurst Deane. (Smith & Innes.)
Laugh and Learn. By Jennett Humphreys. (Blackie & Son.)
Children's Stories in English Literature. By Henrietta Christian Wright. (Ward & Downey.)
Elias Trust's Boys. By Margaret Surrey. (Jarrold & Sons.)
Wild Ruthvens. By Curtis Yorke. (Same publishers.)
The Hermit Hunter of the Wilds. By Dr. Gordon Stables. (Blackie & Son.)
The Lost Ring. (Edinburgh, Nelson.)
The Hartley Brothers. By A. L. O. E. (Edinburgh, Gall & Inglis.)
Stories of Pets. By Dean Burgon, Dr. Gordon Stables, and other Writers. (Dean & Son.)
More Magic. By Prof. Hoffmann. (Routledge & Sons.)
- We are afraid that Mr. Harris picked out all his best "Uncle Remus" stories for his former books, and is now giving us the remnants. Certainly the present series, though told with all the old humour, seems to lack the freshness which characterized the first instalment of Brer Rabbit's adventures. Still, it is pleasant to meet such old friends again, particularly in so attractive a dress as the publisher has provided. The illustrations are well drawn and

humorous, and the paper and print excellent.—M. Bleunard has hit on an idea which would be a credit to Jules Verne, but, unfortunately, M. Bleunard is not Jules Verne, and he has completely spoilt it in the telling. A wonderful romance might have been made out of the notion of recivilizing Babylon, but the present tale is only wonderfully dull. The translator, Mr. F. L. White, is worthy of the book; but if he cannot write English grammar he might at least correct French ideas about English titles. "Lord Badger," "Lord James Badger," and "Sir James Badger" are not interchangeable modes of address for a baronet. But the gem of the book is a proposal à l'Anglaise, on p. 258. It is worth reading, and is the only incident in 'Babylon Electrified' of which we can say as much.—Another but far more successful book of the Jules Verne type is Mr. Laurie's 'Conquest of the Moon.' It matters not how wildly extravagant is a plot if only it be well set forth; and Mr. Laurie's book is eminently readable. A giant magnet, so strong as to attract the moon to the earth, and so enable men to possess themselves of the lunar riches, is the great agent in 'The Conquest of the Moon'; and when to the magnet are added brave men, fair ladies, treacherous savages, scoundrelly swindlers, a mighty magician, and last, but not least, General Gordon in person, it will plainly be seen that Mr. Laurie's work is full of attractions.

'The Black Man's Ghost,' despite its gruesome title, and 'The Mids of the Rattlesnake,' have nought of the supernatural about them, but are downright honest tales of the sea, of the most adventurous kind.—A charming and graceful fantasy is the story of Ilon the wood-elf, taken from the chronicles of elf-land, and entitled 'Elf-Knights.' We are not quite sure whether it is a book to be appreciated by children, but certainly for their elders there is much that is attractive in this shadowy picture of the world and its seeming.—An altogether different book is 'The Story of a Poodle,' by himself and his mistress, a pleasant little tale prettily illustrated with photographs of animals and places. The frequent transition from dog to mistress and mistress to dog is sometimes a little confusing.

The author of 'Philip's Restitution' professes to show us life through Roman Catholic spectacles; but we cannot believe that she has gone to the right optician, her point of view is so extraordinarily narrow. As a story 'Philip's Restitution' is not without some interest, but evidently the story is not of such importance in the eyes of the writer as the polemic.

'Under Salisbury Spire' is one of the best works which have ever come from Mrs. Marshall's pen. It is written in the form of an autobiography, and is a charming study of life and character in the seventeenth century, in the time of the great struggle between king and Parliament, between prelate and Puritan. The chief feature in the book is the noble and saintly figure of George Herbert, priest and poet. The illustrations are excellent.—Another tale of the troubles of the seventeenth century is Miss Gregg's life of Matthew Cuffin, an instructive, but not very well-arranged work.—Miss Holt, who long ago made her mark in historical stories, takes us back many a century in 'Behind the Veil,' and disentangles from the chronicles of the troublous times of the Norman Conquest the history of that noble-hearted man Sir William de Percy, the founder of the house of Northumberland.

Miss Everett-Green gives us in 'Little Ruth's Lady' a delightful study of children, their joys and their sorrows. Ruth is a lovable creature, whose frank and winning ways draw the beautiful and lonely lady away from the deadening sorrow which threatens to mar her life.—In 'Old Christie's Cabin,' 'Miss Mollie and her Boys,' and 'Berne's Bargain' we have three more chronicles of children's ways, pretty reading enough, yet not very original.—But

Miss Beatrice Harraden's Master Roley is one of the brightest little heroes of the season; he seems to charm and soften all who come near him. Stiff Aunt Dorothea, the sturdy policeman, and the rough drayman all fall under his spell, and are the better for it.—'A Birthday Posy' is a large and handsome volume, containing hymns, poems, tales, and plays of varying merit. Perhaps the hymns are the best.

Miss Hewlett's 'None of Self and All of Thee,' though containing much that is deeply interesting, is not likely to be a widely popular book. It is a tale of Indian life, originally written for zenana women and here supposed to be Anglicized. At the end is "a small collection of prayers, which it is hoped may sometimes prove useful to those who conduct missionary working parties."

Miss Weber often delights us, but we must confess that we are not greatly attracted by her 'Florence,' a somewhat commonplace story of girlish freaks and whims.—The chronicle of 'Three Little Maids' has the same theme as 'Florence,' but there is a quiet and quaint humour about Miss Deane's book which makes it exceedingly readable.

'Laugh and Learn' instructs and amuses; it is the very book for a wet day in the nursery, for besides solid instruction, admirably given, it contains numberless games and contrivances, with useful and amusing illustrations. The musical drill is remarkably good.—'Children's Stories in English Literature' is an admirable collection of readings "from Taliesin to Shakespeare," so simply written that quite young children may use it, and so full of instruction, both as to our great English writers and their chief works, that elder children will not lightly put it away.—A tale of self-sacrificing and successful thrift is always satisfactory, and the history of 'Elias Trust's Boys,' who never forgot that "mony a mickle makes a muckle," is very pleasant reading.—'Wild Ruthvens' takes us from the fisher's cottage to the manor. The Ruthvens are certainly an original and interesting family, and the daughters are fascinating beings, but the sons are simply the most mischievous scaramouches known to fiction since the days of Aunt Judy's scaramouch family. Nevertheless the chronicle of their ill deeds is most amusing, and the book is by no means without higher claims to notice.

Dr. Stables has written so many books that his experience ought to have enabled him to produce a better work than 'The Hermit-Hunter.' There are, no doubt, striking scenes and hair-breadth escapes, some of them worthy of Mr. Rider Haggard or of Mr. Ballantyne, and sufficient to supply several works of fiction. Why the hero is called a hermit as well as a hunter seems doubtful. He was a hunter, inasmuch as he pursued a search for a lost friend who was captured as a child by South American Indians.

'The Lost Ring' is "a romance of Scottish history in the days of King James and Andrew Melville," and professes to have been written in 1652 by Melissa Clerke Melville, second wife to the Principal's nephew. It belongs, then, to the 'Schönberg-Cotta' type, but with a difference; for the Calvinistic element preponderates in it over the romantic, the nineteenth over the seventeenth century. Indeed, its sole realistic touch is (its womanly authorship considered) the faultiness of the Latin quotations with which it is plentifully interlarded. "It's virtute, puer," says the Principal; and "Isn't he just lovely?" says the heroine of a "man-child." A Highland freebooter who is addressed as "Mr. Macfarlane," St. Giles's "cathedral" in 1578, Portobello (unknown till 1762), "Tyril" for Tyrie (Melville's disputant in Paris), "Andy" for Dandy, and the Casket letters, "by which it appears Mary was in guilty relations with Bothwell long before the catastrophe at Kirk o' Field"—these are among the book's countless anachronisms and blunders. They might be pardoned, but not the book's deadly dullness.

That veteran missionary and writer A. L. O. E. delights us this Christmas with a new book, a "child of her old age," 'The Hartley Brothers; or, the Knights of St. John,' being a sequel to her two former volumes, 'Pictures of St. Paul' and 'Pictures of St. Peter in an English Home.' The Hartley brothers are two brave and earnest men who give themselves up to mission work in India, and hold that "missionaries, set apart and specially devoted to the noblest of warfares, may be called.....the present order of the Knights of St. John." All that A. L. O. E. writes is pure, and high, and inspiring, but her present book is also quite a stirring tale of adventure by sea and land.—A most amusing volume is 'Stories of Pets; or, Dogs, Cats, Birds, and a Monkey,' by Dean Burgon, Dr. Gordon Stables, and other writers. Dean Burgon is the author of 'The Cats of Houghton Conquest,' verses only lately discovered, but written many years ago for his little niece. The cats are delightful creatures, and the little book introduces us to many other friends in fur and feathers whose ways are very captivating. The frontispiece is funny.

'More Magic' is the continuation of Prof. Hoffmann's masterly treatise on 'Modern Magic,' which appeared in 1878. The professor's explanation of his marvellous tricks is quite clear, but except to experts it will not be particularly useful, as the said tricks require exceedingly skilful sleight of hand. But those who really care about conjuring always like to know how the tricks are done, and it is especially pleasing to find here the solution of the wonder of the vanishing lady as shown by M. Buatier de Kolta and others.

OUR LIBRARY TABLE.

ONE does not often light upon such a treasure as *In Thoughtland and in Dreamland*, by Elsa D'Esterre-Keeling (Fisher Unwin). At the first rapid perusal it seemed to be a most pretentious work. It is beautifully printed and ornamented, sumptuously arranged with fly-leaves between each of the twelve divisions in which the numerous pieces making up the volume are arranged, introduced by a preface explaining how the title was settled upon, and extremely lavish in notes of admiration. The pieces headed 'A March Storm; a March Calm' may well leave a rapid reader in doubt of his own sanity, and many of the other pieces would suggest an idea that the author was making fun and trying to lead one to take perfect nonsense for very fine imaginative studies. But a closer examination of the work shows that the writer is quite serious. She does not, perhaps, distinguish very acutely between sense and nonsense, but undoubtedly she has a beautiful and childlike faith in her own genius. The thoughts or ideas which animate the mass of this collection of studies, prose poems, and verses are such that it would be an excess of flattery to call them commonplace, but Miss, or Mrs., Elsa D'Esterre-Keeling has no misgiving; to her they are obviously all beautiful, and some even sublime. Quotation alone can do her justice. Here is one entire piece:—

"The dear green grass is very lovely; but the birds fly low—low. The sky is very grey, and one is reminded daily, hourly almost, that the clouds are indeed the 'waters above the firmament'—even here in the South. How it goes with her, you ask. They tell me, aloud, my little wife improves slowly; they whisper that she is dying. She lies with a starry smile in her great eyes, and hands locked in pain. I have done with that mad wishing which men call Hope. Her birthday fell with the child's; and she was twenty. How can death do it!"

We have received from Messrs. Blackwood & Sons *Our Home in Aveyron*, by Mr. Davies and Mrs. Broughall. This is a simple and pleasant book of studies of French peasant life and customs in the southern part of that country of the Causse lately depicted by another writer whose work was noticed in these columns. The

book contains nothing new or striking, but the photographs by which it is illustrated are admirable, and bring south-central France most excellently before the reader.

Mr. NIMMO sends us a photographic facsimile of the original edition (1879) of *The Shepherd's Calendar*. This reproduction has been most handsomely executed, and is a model of what such work should be. Dr. O. Sommer has supplied an introduction, in which he deals partly with bibliographical details, and partly with the question "Who was 'E. K.,' the commentator?" Last year Dr. Uhlemann laboured to prove that "E. K." (who is commonly supposed to be Edward Kirke) is Spenser himself. Dr. Sommer adopts Dr. Uhlemann's view. The arguments adduced do not by any means satisfy us, but they deserve the attention of students.

We have before us two more instances of the unnecessary multiplication of biographies on which we made some remarks a fortnight ago: *Edward Thring, Teacher and Poet*, by Mr. H. D. Rawnsley (Fisher Unwin), and *A Memory of Edward Thring*, by Mr. J. H. Skrine (Macmillan & Co.). Both these gentlemen have rushed into print, although, according to Mr. Skrine, a larger biography is being prepared by Prof. Parkin, of Canada. Could it not have been arranged that there should be one volume instead of three? Mr. Blyth, whose memoir of Mr. Ellis was one of the books we criticized on the 7th, writes to complain that we did not notice that his book gave an account of Mr. Ellis's educational and economical writings, and was different in scope from the memoir previously published. But this is really no sufficient excuse, except in the case of a truly great man, which neither Ellis nor Thring, in spite of many merits, was. Mr. Skrine, too, is of course ready with an apology. "This work is not a Biography of Edward Thring," says he; "it deals only with one main aspect of his career during one period of it. It is what its title professes—a Memory: the memory of a single observer, unhelped by any materials beyond the few letters and memoranda which are in his own possession." To which the obvious reply is, that that being so, Mr. Skrine had much better have stayed his hand. He indulges, as the few words we have quoted will indicate to the reader, in a rather hysterical, affected style, resembling that of a lady novelist. Mr. Rawnsley writes in a hasty, slipshod way, and the value of his book is not great. He praises Thring's verses in what appears to us extravagant terms. Neither volume has any right to exist.

MESSRS. KELLY have sent us with their usual punctuality the *Post Office London Directory*, a marvel of organized labour applied to innumerable details, and working in a manner little short of perfect.—Another valuable work of reference is *Hazell's Annual for 1890*. The volume is larger than its predecessors, and Mr. Price has displayed the same painstaking care as before. It seems wonderfully accurate, although, of course, there are slips: for instance, Mr. E. Terry's paper at the Church Congress was not on 'The Relations of Church and State.' The wording of the notice of Sir G. Trevelyan would lead the ignorant to believe he was a Gladstonian when defeated at Hawick. His biography of Fox is not chronicled. At p. 323, col. 1, 1.8 from bottom, for "founded" read *formed*. The fact that Mr. Holman Hunt does not exhibit at the Academy needs mentioning. It is a hazardous statement that the doctrine of the Church of England is embodied in the three Creeds. Under the Celebes the newly published 'Naturalist in North Celebes' should have been mentioned. It is not very wise of Mr. Price to say of the last Exhibition of Old Masters, "The French School was acceptably, even if, as usual, inadequately exemplified by a few Watteaus, Lancret, and Greuzes"; and he misspells Mr. Armistead's name in the same column; nor was the exhibition at Olympia a *prototype* of the Salon des

Refusés. Neither Cambridge nor Oxford "received a new code in 1882." 'Aucassin and Nicolette' cannot fairly be called a "work" of Mr. Andrew Lang, nor did that gentleman, industrious as he is, write Perrault's 'Popular Tales.' These, of course, are slight oversights, chiefly due to the desire for brevity.

MRS. STONE has published a second edition of her handsome book on *Tenerife and its Six Satellites* (Marcus Ward & Co.).—Messrs. Trübner have added to their "Lotos Series" a handsome reprint of the popular *Light of Asia*. A capital portrait of Sir E. Arnold forms the frontispiece.—Mr. Hooper has republished his able monograph on *Waterloo* (Bell & Sons).—Mr. Brown, of Edinburgh, has reissued Mr. Glassford Bell's *Life of Mary, Queen of Scots*, which originally appeared in "Constable's Miscellany."

A NUMBER of annual volumes are on our table: *Cassell's Family Magazine*, excellent in its way; *Wide Awake*, edited by Mrs. Sale Barker (Routledge), and *Chatterbox* (Wells Gardner & Co.), both well adapted for children; the *Children's Illustrated Annual* (Seeley), a more ambitious periodical, and one admirably suited to its public; and *Illustrations* (Simpkin & Marshall), which has much improved.—An excellent budget of stories will be found in the Christmas number of *East and West* (Ward & Downey). The Christmas number of *Illustrations* is also praiseworthy.

THE DIARIES of Messrs. Letts, which Messrs. Cassell send us, distinguish themselves as usual by solidity of manufacture, clearness of arrangement, and variety of form.—For some beautifully bound Pocket-Books we are indebted to the taste of Messrs. Marcus Ward & Co.

We have on our table *Recreations of Toil*, edited by J. Nicholson (Port Augusta, Drysdale),—*Shakespeare: Othello, the Moor of Venice*, with an Introduction and Notes by K. Deighton (Macmillan),—*Hymns of Faith and Life*, edited by the Rev. John Hunter (Glasgow, MacLehose),—*The Children's Daily Remembrancer*, by E. M. (Griffith & Farran),—*Aryan Sun-Myths, the Origin of Religions*, by C. Morris (Trübner),—*Studies on the Apostles*, by F. Godet, D.D. (Hodder & Stoughton),—and *The Perfection of Man by Charity*, by H. Reginald Buckler (Burns & Oates).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bhikshu's (S.) A Buddhist's Catechism, cr. 8vo. 2/6 cl.
Brooke's (Rev. H.) The Temple of his Body, a Series of Bible Readings, cr. 8vo. 2/6 cl.
Carpenter's (W. B.) The Permanent Elements of Religion, Bampton Lectures, 1887, 8vo. 14/6 cl.
Fyfe's (J.) The Hereafter, Heel, Hades, and Hell, 8vo. 7/6 cl.
Jennings's (H.) The Indian Religions, or Results of the Mysterious Buddhism, 8vo. 10/6 cl.
Liddon's (H. P.) The Magnificat, Sermons, cr. 8vo. 2/6 cl.
Lloyd's (Rev. J.) Sermons on the Prophets of the Old Testament, 12mo. 5/6 cl.
Malan's (Rev. B. C.) Original Notes on the Book of Proverbs, Vol. 1, 8vo. 12/6 cl.
Marston's (A. W.) From Mountain to Mountain, Bible Readings, cr. 8vo. 3/6 cl.
Westcott's (B. F.) Epistle to the Hebrews, the Greek Text, with Notes and Essays, 8vo. 14/6 cl.
Wood's (W. S.) Problems in the New Testament, Critical Essays, cr. 8vo. 3/6 cl.

Fine Art and Archaeology.

- McGibbon (D.) and Ross's (T.) The Castellated and Domestic Architecture of Scotland, Vol. 3, roy. 8vo. 35/6 cl.
Nisbet's (H.) Memories of the Months, sm. 4to. 21/6 cl.
Stebbin's (N.) Yacht Portraits of the Leading American Yachts, oblong folio, 36/6 cl.

Poetry and the Drama.

- Eschylus, The House of Atreus, translated into English Verse by E. D. A. Morhead, cr. 8vo. 5/6 cl.
Cookson's (Lieut.-Col. Fife) The Empire of Man, an Essay in Verse, 12mo. 2/6 cl.
Gray's (M.) Westminster Chimes, and other Poems, 5/6 cl.
Longfellow's (H. W.) Ballads, Lyrics, and Sonnets, 18mo. 4/6 cl. (Golden Treasury Series.)
Moulton's (L. C.) In the Garden of Dreams, Lyrics and Sonnets, cr. 8vo. 6/6 cl.
Prior's (M.) Selected Poems, 12mo. 6/6 cl.
Shakespeare's Works, edited by H. Irving, Vol. 7, 10/6 cl.

History and Biography.

- Arnold (Thos.), D.D., Life and Correspondence of, by A. P. Stanley, cr. 8vo. 2/6 cl. (Minerva Library.)

- Bryce's (James) The American Commonwealth, 2 vols. 25/6 cl.
Kingsford's (W.) History of Canada, Vol. 3, 8vo. 15/6 cl.
Kingsley's (C.) Historical Lectures and Essays, Uniform Edition, cr. 8vo. 3/6 cl.
Macdonald's (J.) Diary of the Parnell Commission from the Daily News, cr. 8vo. 6/6 cl.
Macdonell (James), Journalist, by W. R. Nicoll, 8vo. 12/6 cl.
MacKenna (S. J.) and O'Shea's (J. A.) Brave Men in Action, cr. 8vo. 3/6 cl.
Thayer's (W. M.) From Printing Office to Court of St. James, Life of Benjamin Franklin, cr. 8vo. 3/6 cl.
Wright's (W. H. K.) The Blue Friars, their Sayings and Doings, cr. 8vo. 5/6 cl.

Geography and Travel.

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MR. ROBERT BROWNING.

ONE by one the *Dii majores* are leaving us: Carlyle, George Eliot, Matthew Arnold; and now Robert Browning, a greater name than all these, has passed into silence. It is almost startling to notice how their death radically alters their relation to us. Not only is their work rounded off, finished in a double sense, completed into a system, informed with a new life, as if, indeed, the poet's soul had passed at once from the body to the works. The poet has gone; his writings at once group themselves into an organic whole, and become his work. Yet a still more vital change comes over our relations to the imaginative creator when his bodily presence is withdrawn. He ceases to be ours alone; Robert Browning no longer speaks only for and to Victorian England. He becomes part of England of the past and of the future—part of the spiritual heritage for which Englishmen have in the past shown themselves willing to die—part of the English ideal, towards which the best of Englishmen aim to live. One advantage immediately accrues from the cessation of all personal intercourse between the world and the poet. The idle chatter of relative merit, "Is he greater than A?" "Is he better than B?" dies away with his death. Not how great he was, but what he was, engages our attention, and the searching demand that the soul of Robert Browning makes upon each and all of us who care for the higher life of our nation is, "What I have done for England, say."

The kingdom of poesy hath many mansions. That on whose portals Robert Browning's name is inscribed is distinguished from its neighbours both by its huge size and by its massive strength. The style is Gothic with a curious infusion of Italian Renaissance. Notice before we enter the quaint gargoyles that in part adorn, in part disfigure, every portion of the architecture that is susceptible of ornamentation. Gaining entrance with some difficulty—for the porter is somewhat gruff and scant of speech, giving but slight guidance to the visitor—we are at first struck by the obscurity that reigns in the interior, only lit up here and there by lurid splashes of splendour at spots which are in direct contact with the outer sunshine. But one's eyes soon get accustomed to the dim religious light, and if we have to strain our attention to catch the scheme of ornamentation, our satisfaction is the greater when we have caught it. The decoration is elaborate and masterly, but it almost always gives one the impression of being unfinished, owing to its over-elaboration. The subjects, again, are often on a grand scale, and often in the grand style, but many of them claim only to be quaint grotesques. The fertility of design is, however, extraordinary, and the mansion is abundantly spacious, each room and each cranny having its own individuality, marring somewhat the unity of design of the whole. Two or three of the tapestries strike us as of clearer outline and more finished design than the rest; one in particular in which the chief figure is a gaunt musician followed by a crowd of joyous children. Another, too, of three horsemen takes us, as it were, out into the open, and we seem to feel the air rush past

us as they ride. But there is no need to complain of the atmosphere anywhere; the air is fresh and sweet throughout; no closeness, no clouds of incense or whiffs of stifling perfume offend the nostril. One suite of rooms entrances our attention by its original scheme of ornament. In each the same design, in itself somewhat repulsive, is repeated in mirrors of different shape, parabolic, elliptical, concave, and the rest, distorting the image in each case, but giving, on the whole, a curious impression of reality. Altogether we leave the mansion with a feeling of having seen one of the great masterpieces of poetic architecture, and with an abiding sense of the high achievement and higher aspirations of the master builder.

But enough of allegory, though the one we give may serve as well as another to suggest the total impression made by Browning's work. The extent of his achievements is the most striking quality. Seventeen volumes represent the poet's legacy to his countrymen. And what volumes! Cramped with thought, suffused with imagination, crowded with figures with life more real than half the people we meet, filled with suggestion, historic, ethical, artistic, and contemporary, they represent at least fifty volumes, if their full meaning were drawn out and displayed. Nor has this huge bulk been attained by harping on a limited set of themes. On the contrary, his topics are bewildering in their variety. The players in 'Hamlet' had not a more varied *répertoire*. No one could ever guess what a new volume of Browning would contain—whether it would be sportive or melodramatic, speculative or soul-searching. And the range of treatment was as extensive as that of subject. He was not a great metrical artist, but he at least utilized the metrical themes open to the English poet, with the exception only of the more recent importations from France, the *rondeau* and the rest. His remarkable versatility is, perhaps, best shown by the fact that his most popular productions were descriptive pieces of pure action—the themes of Hamelin and Ghent—which were outside his ordinary range of interest, wide as that was.

"My stress lay on the incidents in the development of a soul; little else is worth study." These words from the dedication to the reprint of 'Sordello'—itself the key to all Browning's more serious side—sum up his method. Spiritual dynamics, the influence of soul on soul, this is what his mind fixes upon amidst all the plexuses of things. Not action, but character, and not character formed, but in the forming—there is the staple of Browning's art. And in that direction his power is unique in the world's literature. Comparisons have been made with Shakespeare in this regard, but here the superiority is with Browning without a doubt, and a moment's reflection will show why it must be so. The business of the true dramatist is with action—with character too, but character formed, and only so far as action brings out the character that is already there. The conditions of Shakespeare's art prevented him from dealing with character formation, modification, elevation, development, or degradation, to the extent that Browning deals with them. Here, too, is the secret of Browning's failure as a drama-

tist, for failure it was for a man of Browning's calibre not to excel pre-eminently. Who would not prefer to have 'Colombe's Birthday' or 'A Blot in the 'Scutcheon' as a dramatic idyl? And the reason is that the dramatic side of these dramas—the action—is not the thing for which the poet cares or makes his audience care. Two acts of 'Colombe' pass without any action whatever. Browning had a quick eye for a dramatic situation; he was dramatic in that sense, if you will. But of the power of connecting such situations together into one organic whole, in which each should add force to each—of this, the true dramatic power, he had singularly little. Even 'Pippa Passes' has, with all its grace and effectiveness, no real dramatic unity. Pippa passes through a series of dramatic situations, and so strings them together; but it is from the outside. Contrast the far more effective way in which a poet of infinitely less poetic force, but yet of keener dramatic instinct, M. François Coppée, has dealt with a kindred theme in 'Le Passant.' No, Browning was no born dramatist, and was wisely advised by his own instinct to turn to 'Dramatic Idyls' or 'Dramatis Personæ,' or, in other words, dramatic situations instead of dramas.

This interest in characterization led him to one of the most original of his themes—the self-portrayal of the humbug, religious (Blougram), political (Schwangau), or social (Sludge). These are, undoubtedly, *tours de force* of a remarkable kind—so remarkable, indeed, that they condemn themselves as unfit topics for poetry. To be poetical about the very antithesis of poetry; to present the humbug and the materialist—and sympathetically, for that is one of the conditions of the problem—in a medium which presupposes sincerity and idealism as essentials,—such was the task Browning set himself in these studies. The failure was magnificent, but it was a failure; the pieces are rhetoric, ingenious and subtle rhetoric, not poetry in any sense of the term that regards its essence as well as its form.

Akin to these studies of *problematische Naturen*—"humours" Ben Jonson called them—is his portrait gallery of historical celebrities, or rather obscurities, his 'Parleyings with Certain People of Importance in their Day,' a title of one of his works that would cover a large section of them. It is characteristic of his method that his subjects are, in almost every case, nonentities. No literary artist who has had anything like his power of projecting himself into the past has refrained so rigidly from dealing with the great ones, the successes of history. His interest is with the failures; why they failed, how often their seeming failure is the highest success, the battling of the brave but weak soul with the might of circumstance—these are the favourite themes of his historic imagination. Hence a somewhat exaggerated impression of the extent of his learning. By the very exigencies of the case his *dramatis personæ* had to be obscurities, and, owing to his intimate relations with Italy, these were mostly Italian obscurities, of whom Englishmen had no knowledge. Hence the impression, "If he knows the obscurities so well, how well must he know the greater lights of history!" Put thus, one sees the *non sequitur*. He sought

for the curiosities of history, and found them in volumes of memoirs, *causes célèbres*, and books like Wanley's 'Wonders of the Little World.' He revived in this one of the favourite topics of the Middle Ages, the 'Fall of Princes,' the 'Mirror for Magistrates,' and his portraits recall the *exempla* of the mediæval moralists and sermonizers. In this again he was on the search for dramatic situations, and he was chiefly interested in the pathos of disappointment.

It is here that his spiritual influence has been most profound. No English poet has felt like Browning the pathos of the battle of life. Yet keenly as he felt it, he did not despair nor bid the world despair. "We bid ye be of good hope" was his message to the seeming failures in life, a class of ever-growing importance in this self-conscious age. His philosophy of life was eminently manly, and has brought cheer to many a despairing soul. If we could condense it into a formula, the maxim would run "Aspiration is achievement." Herein his philosophy approached closely one of the implicit assumptions of the worldly life. The man of the world regards every experience as such a gain, apart from its moral implications. It is better to have sinned and lived than never to have lived at all—never, that is, to have developed one's own personality. Much of Browning's thought comes perilously near this, and is only redeemed from it by his acute sense of the mordant poignancy of the conscience-pang. On the whole, his influence is of the very highest kind in this part of his work. It acts as a moral tonic to be brought in contact with such a manly, cheery soul, that does not faintly trust the larger hope, but is confidently sure that in aiming at the highest we are doing the best for our best selves.

Nowhere is his influence higher in this regard than in his love poems, the highest test of a poet's powers. The world is right in thinking that the chief business of the poet is to express love and to teach how to love. Browning's love poems are equally remarkable for their range and for their intensity. Nowhere in English literature does this passion of love burn higher or burn purer. The passion that pulsates through 'In a Balcony' or 'In a Gondola' is as intense as anything in Heine, and yet it is purged of all fleshly dross. Not by any sacrifice of body to spirit, nor by any lapse into sickly sentimentalism, does Browning reach this result. The claims of the whole being, body and spirit, are admitted to the utmost, and as a consequence those of the former die away in the serener glow of the spiritual passion. As Browning regarding the struggle of life—the contest of soul with soul or against all souls—is eminently a man, so in his depicting of love—the union of soul with soul—he is pre-eminently the gentleman. Refinement is of the very soul of him, and that without, as so often happens, any loss of virile strength. Here more than anywhere we trace the influence of his marriage, that ideal union of two equally gifted souls which is unique in the world's history. How abiding was this influence was shown but a few months ago in the Fitzgerald incident. It was clear enough to the dispassionate observer that Fitzgerald was speaking of Mrs. Browning the writer,

not Mrs. Browning the woman. But Browning could be no dispassionate observer of the slightest aspersion on his wife, and in a spirit of almost boyish gallantry struck out on behalf of the wife who had been taken from his side more than a quarter of a century.

This is, perhaps, the place to treat of Browning's humour—a necessary side of a complete poetic nature, indeed of any complete man. Browning's gift in this direction was large, as witness the 'Piper,' 'The Two Poets of Croisic,' and the whole series of studies of humbugs and nonentities to which we have referred. But it is somewhat one-sided, allied to his interest in the pathetic, and thus somewhat grim. But it is never cynical, except when dealing with cynics; and though it is rarely hearty or a direct object of his art, it is always refined and manly. Mr. Ruskin, in a passage remarkable for its insight and for the quarter whence it comes, notices how inevitably the strongest English poetic force tends to degenerate into coarseness. Chaucer, Shakspeare, Dryden, Byron, are instances of what he means. Browning is the exception to the rule—he has the strength of these, but he has not their coarseness—and here again we probably have to thank the influence of the "lyric love" that interpenetrated his whole being during the greater part of his life.

All the qualities we have been noticing—his virile strength, his humour, his refinement, his interest in the pathetic, the pureness and intensity of his passion, his interest in the obscurities of history, his fertility and many-sidedness, his eye for the dramatic situation, but want of the true dramatic instinct—all these qualities culminate in 'The Ring and the Book,' his greatest work in point of size and in the sense it gives us of his sustained power. But the whole impression is one of power misdirected. Not to speak of the irritating *bizarries* of the advocates and of the fractions of Rome, the whole method of the book is anti-poetical. Poetic truth does not consist in displaying the facets of truth disconnectedly: the poet sees life singly and sees it whole, and should enable us so to see it. But if the experiment of trying to give the totality of truth by presenting its dislocated parts in small doses is a failure, what gigantic powers are displayed in the failure! The Titan piles Pelion on Ossa, and if he fails to reach the all-commanding heights of Olympus, the massy pile remains as an enduring monument of his strength; and the incidental successes on the way to the failure would be sufficient to found a dozen poetic reputations. The contrast of Guido's two soliloquies, Pompilia's purity, the Pope's placid objectivity—these and a thousand other points betray the master's hand. It has been said that the whole concentrated energy of 'Vanity Fair' finds a vent through Col. Crawley's knuckles as he stretches the marquis at his wife's feet. So the whole pathos and tragedy of 'The Ring and the Book' finds utterance in Guido's last words:

Abate—Cardinal—Christ—Maria—God,....
Pompilia, will you let them murder me?

but the highest order of poet—one that controls his faculties instead of being controlled by them—would not have been led astray from such effects as these by over-refinements of intellectual subtlety.

There we reach the last quality of Browning's mind of which we need take explicit notice, and this intellectual subtlety is the disturbing element in his art. He is both too intellectual and too subtle. These are qualities the reverse of poetical. Not that a poet need be a fool or dense. But the things of the intellect must be subordinate to the purposes of his art, not objects of independent interest. The intellect analyzes and abstracts, poetry synthesizes and concretes. In consequence of Browning's interest in the gambollings of the human intellect, and especially of his own intellect, much of his work reads like so many exercises in forensic dialectics. "What a grand Q.C. the world has lost!" is our thought, but that is not a thought that a great poet should arouse. The Browning societies, with the perverse ingenuity of the uncritical worshipper, lay stress upon this side of the poet's characteristics as if it were his most desirable quality. "He is so subtle," say they, and think they have thereby pronounced his greatest praise. Profound a poet should be, but hardly subtle. All art is at root selective; the poet's art consists in selecting out of the mass of thoughts and feelings which a poetic subject arouses in his soul those streams of thought and emotion that are essential to the subject. But Browning too often did not select, but gave, or attempted to give, the whole mass. The outcome has its interest—the interest of the riddle and the puzzle, which have their attraction for the uncultivated or the immature mind. But it is a vital mistake to confuse this interest, as the Browning societies do, with the poetic effect which the poet *quid* poet alone arrives at. "How clever I am to have solved that!" is the feeling produced by the solution of the riddle. We have no quarrel with the feeling, but it is vastly different from the proper ejaculation after being moved by the poet, "How noble to have felt that!"

Akin to this is the error of placing in the forefront of his work the argumentative disquisitions on theological subjects, which form no inconsiderable portion of his poetical activity. There is no reason why a poet should not be a theologian; in these days, which have seen more theological disquisition than any period since the Council of Trent, there is every reason why a poet should share in such an absorbing interest of the audience he addresses. But he has not to display the processes of his thoughts on theology: he has only to give results in imaginative form. Browning has shown how to do this in 'Rabbi ben Ezra,' but he has also shown us how not to do it in 'La Saisiaz.' The poet may be—nay, he must be—very sure of God and of an eternal soul, but he is to convince us by his very sureness, not by process of reasoning.

We have now touched on all the sides of the poetic activity of Browning which need touching upon for the purpose of indicating the poetic force of the man, the large stores of spiritual energy which are contained in his works. But poetry has form as well as force, and we know but half of a poet's art when we have measured his poetic force. And in judging of Browning's poetic form there can be no hesitation about the verdict. He was faulty in form almost always—faultless scarcely ever. Often, indeed, his choice

of metre struck a false note from the start; he wrote argument in jerky trochaics, he expressed lyric emotion in blank verse. Such lapses in a man of sure touch in matters of this sort point to some inherent defect in the poet's method. Worse even than this was the over-subtlety of intellect to which we have already referred, and which is at the root of his so-called obscurity. He attempted not only to give the emotive iridescence of the poetic afflatus, but also at the same time to suggest the accompanying inrush of clustering thoughts. The psychology of the poetic afflatus is obscure, but one thing is at least certain about it. Under the inrush of the emotive impulse the poet remains master of his passion, directing it into artistic channels. Browning had this power to the highest, and misused it. He attempted the impossible task of setting forth in verse the totality of impressions, emotional, æsthetic, and intellectual, which his object made upon him. When one reflects on what the totality of impressions on such a nature as Browning's must mean, one recognizes the impossibility of the task. To make even an approach to it he had to write in a kind of lyric shorthand, and his sentences become congested with suggestion. Hence their stimulating effect, but it is not a poetical one. The poet's art consists in selecting one particular order of impressions out of the totality which "inspires" him. To attempt to give the whole is, we will not say inartistic, but extra-artistic. The poetic influence is diffracted and dispersed among the conflicting orders of interest that are aroused. It is much the same effect, to use a homely illustration, as is produced by the attempt to watch Barnum's five performances all at once. Only one art is capable of producing unity amid such complexity; not poetry, but music, was the art in which Browning's method was possible. His whole conception of poetic form was consequently false, and goes far to mar the greatest poetic force England has seen for centuries. Perhaps the secret of the matter was that his imagination was less intense than that of most poets of anything like his power. With them the vivid mental picture enables them to concentrate attention on it, and to inhibit, as the psychologists say, the crowd of surging thoughts that accompany it. That Browning had less of this visual insight than most poets is shown by the comparative infrequency of descriptive passages as well as by a certain lack of minute observation of externals. His insight was into the soul of things. His translations from the Greek brought out his imperfect form in a most instructive way. While he reproduced their spirit very effectually, he was hopelessly inadequate in representing their form. It was as if Greek temples had been transformed into Gothic temples. The sense of rugged power is always with us, rarely or never the impression of god-like grace. He was of the Titans, not of the Gods.

Standing by his open grave, we give the last thought to the man we have lost as well as the poet. His warm geniality made him a universal favourite in society. If to some it seems incongruous to think of the *vates sacer* at the five o'clock tea-table, it must be remembered that the spiritual influence of such a nature would radiate through the

very class that needs idealizing. With him has gone a spiritual force of the first magnitude. The firm friend, the free giver, the sympathizer in all the higher forms of the nation's life, the inspirer of painting, music, and the higher criticism—all these are gone in Robert Browning the man. And notwithstanding all deductions of faulty form, of infelicitous choice of subject and medium, a large body of work remains of Browning the poet in which these imperfections were reduced to a minimum. If aspiration were indeed achievement, Robert Browning would have been the greatest name in the roll of English poets; and even as it is his work will rank among the greatest spiritual forces of England.

DEAD IN VENICE.

DEC. 12, 1889.

"BROWNING IS DEAD": a nation's grief:

But I too have my right to mourn,
Being no otherwise forlorn
Than soldiers who have lost their chief.

I see the field he won: I see
The alien hosts he put to rout;
But him I see no more: without
The victor what is victory?

But he had conquered: that is well;
Well that the latest sound of all
Upon his dying ears to fall
Before the final silence fell,

Was triumph. 'Twas the hour to end,
The hour a kindly Fate (alas!),
Who would not let him overpass
Years that were still the strong man's friend,

Felicitously chose, ere yet
The winter darkened round his days;
And nought of pity mars our praise
Nor sorrow dares be quite regret.

Dead? But to me that cannot be—
Who loved him when a boy, nor still
Can read that name without a thrill
Which once was all-in-all to me;

Not dead, if dead means gone: death is
A consecration, and doth give
A surer life to those who live
Immortal in our memories.

And what is here or there? Vain show!
One life, a sleep between, he said,
Who now knows all things that the dead,
They who alone know all things, know.

But now, That sleeps with closed eyes
In Venice underneath the day;
But now, but now, I can but lay
My wreath upon him where he lies.

ARTHUR SYMONS.

Dec. 15, 1889.

(SUGGESTED BY THE EPILOGUE IN 'ASOLANDO'.)

χαῖρε, μάκαρ· σὲ μὲν οὐ δακρύσομεν, εἰς Αἶδα
τὸν δολιχὸν ζωῆς ἐξάνυσαντα δρόμον·
τοῖον γὰρ θνήσκων ἔλπιες μέλος ἀνθρώποισιν,
σῆμα χέων ψυχῆς οὐ τάφον ἀκαμάτου·
ἀμφοῖν γὰρ συνέβη μία ἡμέρα εἰς φάος ἐλθεῖν,
τῷ μὲν ἐν θνητοῖς, σοὶ δ' ὑπερουράνιον.

H. M^cL. I.

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FIELD & TIER.

MR. PURNELL.

THOMAS PURNELL, known to readers of the *Athenæum* and the *Globe* under his signature of "Q.," died on Tuesday morning after a long, wearing, and, in the end, painful illness. Born in Tenby in 1834, his first position in London was secretary of the Archaeological Institute, a post to which he was recommended by Sir Thomas Duffus Hardy. Soon after his arrival he contributed to journalism. In 1867 appeared 'Literature and its Professors,' consisting of papers on Swift, Steele, Giraldu Cambrensis, Sterne, Roger Williams, Mill, and on some abstract questions, reprinted with additions from periodicals. His 'Dramatists of the Present Day,' published in the *Athenæum* in 1870-1, and reprinted in 1871, by the severity of his judgments, and by the incisiveness of his style, caused much sensation in literary circles, and drew replies from Charles Reade and Tom Taylor, who held themselves aggrieved. During more recent years he published 'To London and Elsewhere' (1881); 'Lady Drusilla' (1886), a strange, original, and tantalizing book, sombre, and almost morbid in some respects; and 'Dust and Diamonds' (1889), consisting of articles from the *Globe* newspaper. His name appears as editor in an edition of the 'Correspondence and Works of Lamb' (1871). Messrs. Ward & Downey have also promised his recollections, but it is doubtful if these are sufficiently advanced to see the light. Purnell was brilliant, versatile, and inconstant. He possessed a style, a not very common possession in journalism, and with more assiduity might have made a bigger mark. He had a bright, handsome, vivacious face and a figure thin to attenuation, created many strong friendships, and will be regretted outside the bohemian circles in which he was happiest and best known.

Literary Gossip.

MR. BROWNING will be buried in the Abbey next Tuesday week, the 31st inst.

MR. CHARLES KENT has kindly put at our disposal the following letter, which he believes to be the last written by Mr. Browning before quitting England:—

29 De Vere Gardens, W.

28 August 1889.

MY DEAR KENT,—I return the book you honor so much as to wish that a word of its writer may occupy a page of it. I am glad you like that early work of mine; and tomorrow I set out for a third visit to Pippa's country which I can hardly expect will strike me as when I first put foot there so many years ago.

All health and happiness to you! Believe me always, my dear Kent,

yours Cordially

ROBERT BROWNING.

Charles Kent, Esq., Athenæum Club.

Accompanying this letter was the third volume of the new collective edition of the 'Poems,' containing 'Pippa Passes,' on the fly-leaf of which he had written:—

This volume should by rights have been presented by the author to his friend and brother-poet Charles Kent whose kind wish it is that a memorial of our connection may appear on the present fly-leaf. Let it bear witness, though inadequately, to my sense of the value of the sympathy he has so long bestowed on myself and my endeavours.

ROBERT BROWNING.

28 August 1889.

(Just about to once again visit Pippa's Asolo.)

THERE is no truth in the report which has been circulated in the newspapers on

both sides of the Atlantic that Lord Wolseley is going to the United States this winter to lecture on the American Civil War. Lord Wolseley is not thinking of a visit to America either in a public or a private capacity.

WITH its January number the *New Review* begins a new year and volume under excellent auspices. Mr. Swinburne will open it with an important poem, in several measures, entitled 'A Swimmer's Dream.' The question whether social morality ought to be treated more candidly than it is in English fiction of our day will be discussed in a "symposium" by Mr. Walter Besant, Mr. Hardy, and Mrs. Lynn Linton. Mr. Rider Haggard will contribute an examination of the political situation in Swaziland.

THERE will be an engraving of the tomb of Mrs. Browning in vol. vi. (the last volume) of the new edition of her works now in process of issue. This engraving has been made from a photograph which was specially taken a few months since.

SIR EDMUND DU CANE's article on 'Fleets and Forts' in the December number of *Murray's Magazine* has elicited replies from such eminent opponents as Sir Andrew Clarke and Admiral Colomb, which will appear in the next number of the same periodical. The New Year's number will also contain the opening chapters of a new novel by Mr. W. E. Norris, a story by a new and unknown writer, Mr. Barnum's personal reminiscences, and a paper entitled 'Madame Schumann and Nathalie Janotha,' compiled from the diary of Mlle. Janotha's mother, and containing many unpublished stories of Madame Schumann and Jenny Lind. Dr. Smiles also contributes an historical sketch of 'Authors and Publishers,' and Mr. Yoxall, who is regarded as not unlikely to occupy the presidential chair of the National Union of Teachers next year, writes on 'The Public and the Education Department.'

THE January number of *Blackwood* will contain the first of a series of papers which will appear during 1890, of recollections of politics and society during the earlier part of the present reign. The first paper, entitled 'In the Days of the Dandies,' will contain reminiscences of Crockford's and its set, of Lady Jersey, Lord Palmerston, and David Urquhart, the Spirit of the East. Among other papers in the same number will be an article on 'Lake Nyassa,' by Capt. Lugard. Mr. W. H. (Bullock) Hall, who superintended the distribution of the *Daily News* Relief Fund during the Franco-Prussian War, will also contribute a paper on his experiences during the campaign, entitled 'A Winter's Drive from Sedan to Versailles and round Paris during the Siege.'

MESSRS. BLACKWOOD have arranged for the publication in their magazine of a novel founded on events arising from the present state of armed tension between the great European powers. The plot has a foundation on a tragic incident which was scarcely allowed to pass beyond the knowledge of the official circles under whose notice it fell; and the conditions of life on a fortified frontier line under a system of suspicion, surveillance, and arbitrary despotism are full of novel and dramatic situations, which

the author, from personal knowledge, has been able to turn to full account. "Kurios," the author of the article on 'Current Influences on Foreign Politics,' has in preparation a second paper dealing more especially with the Central Asian question and the forces which are propelling Russia onwards in the East. It will appear in the February number of *Blackwood*.

THE new edition of Mr. Wilfrid Ward's work 'W. G. Ward and the Oxford Movement,' to be issued by Messrs. Macmillan early next month, contains considerable additions to the last chapter, on the relations of the Oxford movement to modern religious thought. An alphabetical index is also added.

SIR GEORGE DUCKETT is going to issue the list of Naval Commissioners from 12 Charles II. to 1 George III., 1660-1760, which his grandfather, the late Sir George Jackson, who was Secretary of the Admiralty and Judge-Advocate of the Fleet, compiled from the original warrants and returns. Sir George Duckett has added historical notices.

THE *Century Magazine* for January will contain a study on Daumier the caricaturist, by Mr. Henry James, and the story of Lincoln's assassination, retold by five different chroniclers.

HAVING finished the second volume of his 'Facsimiles of Manuscripts in European Archives relating to America,' Mr. H. B. Stevens is going to issue vols. iii., iv., and v. early in next year. The second group of five volumes will also be ready in the course of 1890 if the subscriptions are promptly taken up. Mr. Stevens estimates that there is sufficient material, in the shape of important unpublished Americana, between the Paris Treaty of 1763 and that of 1783, to make one hundred volumes, and hence to occupy ten years in the execution of the work. Experience acquired in producing the first few volumes clearly shows that the two volumes a month suggested in the prospectus cannot be produced satisfactorily, and that ten volumes a year will be the proper rate of progress.

MESSRS. MACMILLAN & Co. will publish early in January a new book by Dr. Rutherford, the head master of Westminster. It is a revision of the text of the fourth book of Thucydides, illustrating the principal causes of corruption in the manuscripts of that author. The text is preceded by three dissertations, on the style and diction of Thucydides, on interpolation in his text, and on manuscripts and emendation.

MR. E. A. ARNOLD will remove at the beginning of the year from Ludgate Hill to Warwick Square, Paternoster Row, where he proposes to carry on business as a publisher and as an importer of foreign and American books. The European agency of Messrs. Ginn & Co., of Boston and New York, will be transferred to the above address, and Mr. Arnold will continue to act as their English representative. Mr. E. A. Arnold is a grandson of Dr. Arnold of Rugby, and a nephew of the late Mr. Matthew Arnold. He was for some time at Messrs. Bentley & Son's, where he managed successively the country department and the advertising department. He has been the editor of *Murray's Magazine* since its foundation.

THE monograph on Robert Browning which will appear in due course in the "Great Writers" series will be written, we understand, by Mr. William Sharp.

THE first volume of the "Adventure" series, which we announced a little while ago Mr. T. Fisher Unwin had in progress, will be Trelawny's 'Adventures of a Younger Son,' to which Mr. Edward Garnett will contribute a preface. The volume will be issued early in February, and will be followed by 'Robert Drury's Journal in Madagascar,' with an introduction by Capt. S. P. Oliver.

THE question not settled at the last Oriental Congress as to the seat of the next Congress has created much agitation in London and in Paris, as we were the first to announce. This week the matter was brought before the Royal Asiatic Society by Sir Thos. Wade on the occasion of the reports of the Society's delegates being read. The general feeling in Paris and in London is that the Congress should be held in London, but there have been differences of opinion as to the mode of action. Dr. Leitner, who began the agitation, moved a protest against any communication with what he termed the illegal Stockholm committee. This was rejected, and Dr. Cust and Sir Monier Williams carried a resolution expressing an opinion that England should be represented on the committee of selection. By an additional resolution, supported by Sir Lepel Griffin and Dr. Leitner, the Council of the Royal Asiatic Society has been authorized to convene a general meeting of Oriental scholars, whether members of the Society or not, to discuss the question of the Congress. The number of those who have signed the protest printed by us last week against the proceedings of the Stockholm Congress amounts now to a hundred.

MISS MAUDE STANLEY has in the press a small volume on 'Clubs for Working Girls,' which will be published by Messrs. Macmillan & Co. before Christmas.

THE volume of *Chambers's Journal* for 1890 will contain the opening chapters of a novel by Mr. W. Clark Russell, 'My Shipmate Louise.'

THE new number of the *National Review* will contain a paper on Lord Tennyson's new volume by Mr. Alfred Austin, and a paper on Mr. Robert Browning by Mr. H. D. Traill.

East and West for January will have the odd distinction of containing a story by the daughter of Canon Carter, of Clewer, the well-known High Churchman, and one by a daughter of the late Dr. Norman MacLeod, of Glasgow.

THE deaths are announced, at the age of sixty-eight, of the distinguished Orientalist M. Pavet de Courteille, professor at the Collège de France, and compiler, in company of M. Barbier de Meynard, of a Turkish dictionary; of M. Cornélis de Witt, the son-in-law of Guizot, and his faithful follower in literature; of the Rev. E. Bradley ("Cuthbert Bede"), the author of 'Verdant Green'; and of Prof. von Giesebrecht, the learned Bavarian historian.

WE are sorry to say that by the narrow majority of one vote Sir Frederick Pollock

has failed of re-election to the professorship at the Inns of Court which he has held with much distinction and great advantage to the students.

'GRANNY'S STORY-BOX,' which was republished the other day by Messrs. Griffith & Farran, was written twenty years ago by Miss Patty Sellon, a daughter of Commander Sellon. She subsequently married a colonel on the Bombay staff, and died at Teignmouth in January, 1887.

MR. MOENS is extracting the marriage licence bonds of the diocese of Winchester as his contribution to the publications of the Harleian Society. These are about 28,000 in number, 1689-1850, for Hampshire alone; Mr. Moens has done 11,400 down to 1773. The Surrey bonds are probably fewer; these are in London, and it is hoped that some volunteer will come forward to extract this series.

THE chief Parliamentary Papers of the week are Births, Deaths, and Marriages, England, Report for 1888 (1s. 3d.); and Friendly Societies, Quinquennial Reports, Manchester Unity of Oddfellows (1s. 7d.).

SCIENCE

BOTANICAL LITERATURE.

A Contribution to the Flora of Derbyshire. By the Rev. W. H. Painter. (Bell & Sons.)—The author of this volume escapes some unfavourable criticism by the modesty of his title-page. It is in substance a local flora, constructed on the same lines as all the recent county floras, but with so much less detail that it is little more than a list. The introductory chapter, which to the general reader and student should be the most interesting, is so meagre and inadequate as to compare unfavourably with most publications of a similar nature.

The Flora of Suffolk. By Rev. W. M. Hind, LL.D. (Gurney & Jackson.)—The somewhat lengthy title-page to this volume shows that the editor has had good assistance in its compilation. The late Dr. Churchill Babington and Dr. Whetton Hind are specially mentioned in the fore-front, and a glance over the succeeding pages shows that the editor has duly availed himself of the assistance of many of his predecessors and colleagues. Considering that Suffolk is, relatively to some others, a rather uninteresting county, it has by the law of compensation, perhaps, been specially favoured by the naturalist. In addition to those already mentioned the name of Henslow, of course, stands out pre-eminently. The Ipswich Museum is a centre of light on all matters connected with Suffolk natural history, and the county has enjoyed the advantage of resident gentry imbued with a taste for botany, as, for instance, Sir John and Sir Thomas Gery Cullum, Sir Charles Bunbury, Kirby the entomologist, and many others. It is, therefore, not surprising that, unpromising as the district may look to the superficial observer, it is yet found to be at least as full of interest as most other counties, while its geographical position and geological construction give it advantages which others do not possess. The Felixstowe links, the beach by Landguard Fort and Orford, the creeks and rivers, the heaths, the salt marshes, all furnish interesting plants and suggest innumerable topics for investigation apart from mere collecting. Although Dr. Hind's volume is primarily and mainly a record of names and localities, he has not been unmindful of the requirements of naturalists generally. Thus he supplies well-written summaries of the physical geography, meteorology, and geology of Suffolk, a list of the pleistocene fossil plants, and a comparison of the Suffolk flora with

those of the adjoining counties and with that of Holland. An appendix, containing an account of the progress of botany in Suffolk, with short notices of those who have contributed to it, forms one of the most readable parts of the volume. One item we are tempted to reproduce, and at the same time to suggest to our experimentalists the desirability of making experiments with the sea pea alluded to, which would certainly be harder than our common garden peas. Perhaps a hybrid between the two might prove valuable:

"Coming down to written history, the earliest mention of a Suffolk plant is the Sea Pea, *Lathyrus maritimus*. The following account, partly legendary, is given by Martyn in his edition of Miller. 'We learn from the epistles of the learned Caius that the Sea Pea was first observed in the year 1555, when in a great scarcity, the poor people on the coast of Suffolk about Orford and Aldborough supported themselves with it for some time. This story is retailed by Snow and Camden; with the addition that they were supposed to spring up opportunely in that year of dearth, from a ship-wrecked vessel loaded with Peas; whereas the Sea Pea differs from all the varieties of the garden or field Pea, in the length and continuance of its roots, the smallness and bitterness of its seed, and in the whole habit and appearance of the plant. It had probably grown a long time on Orford Beach unobserved, till extreme want called it into public notice. The seed is so bitter that it could not be eaten, except in a want of better food, and it is certainly not used at present, though it might be gathered in sufficient quantity; nay it is neglected by the very birds. The legend of the miraculous arrival of these Peas in a time of extreme scarcity is still believed among the country people.' 'Gardener's and Botanist's Dictionary,' vol. ii., not paged. Several other writers mention the same fact. Dr. Bullen, Rector of Blaxhall, in Suffolk, from 1550 to 1554, wrote in 1562 his 'Bulwark of Defence,' in which is included 'A Book of Simples,' being a herbal in the form of a dialogue. In this he mentions the crop of sea pease on the beach near Orford and Aldborough, which preserved the poor in a time of dearth. Further accounts are to be seen in Johnson's 'Gerarde,' p. 1250; Parkinson's 'Theater,' p. 1060; and Lobel's 'Illustrations,' p. 164. (Pulteney's 'Progress of Botany in England,' vol. i. p. 81.)"

Handbook of the Bromeliaceae. By J. G. Baker, F.R.S. (Bell & Sons.)—This is another of those highly serviceable publications with which Mr. Baker has enriched science. It is purely descriptive, and therefore offers little attraction to the student desirous of gaining information concerning the morphology of a singularly interesting family—one, moreover, which supplies our tables with the so-called pineapple and decorates our hothouses with some of their most brilliant inmates. Mr. Baker has had the opportunity of examining the largest collections, living and preserved, of these plants, which have much in common with orchids, and has had such experience that his present handbook will be welcomed as a precious possession by all interested in this class of plants.

ANTHROPOLOGICAL NOTES.

THE fourth part for the present year of Dr. J. D. E. Schmeltz's *Internationales Archiv für Ethnographie* contains a transliteration into Roman characters, and a translation into German, by a Berlin savant, of the Turkish *Schatenspiel* 'Karagös.' As the principal character of the drama is represented as bearing a phallic object of large size, terminating in a dragon's head, the dialogue can hardly be expected to be edifying.

Dr. O. Schellong, of Königsberg, contributes a paper on the Barlum festival of the people of Finschhafen, Kaiser Wilhelm's Land, and similar observances among other Melanesian peoples, illustrated by specimens from his own collection of the head ornaments, masks, and other appliances used on these occasions.

Among the shorter communications are a notice by Mr. S. W. Tromp, in Dutch, of miniature houses in West Borneo, with a sketch of one of them; notes by the editor on two shields from Talaut or Nanusa Island (the upper part of one of them formed in the shape of a crocodile's head) in the Leyden Museum, and on a Chinese wooden neck-rest in the same collec-

tion, exhaustively discussing the forms of similar objects used in other countries; and by Mr. R. Parkinson, on an object of uncertain use from New Britannia, probably a tobacco pipe. The department of "Notes and Queries" contains communications on an earthenware pitcher of peculiar type from Central America, representing a crouching figure; on an ornamented object bearing an inscription, read by Prof. Kern as "Nuradriya is the maker"; and on two weapons supposed to be from China.

Mr. F. Boas gives an account in English of the ethnological department of the American Museum of Natural History at New York. The collections have increased so largely of late years that hardly one-half of them can be exhibited. He refers in detail to the shamanistic implements alleged to have been used as a protection from evil spirits, and to remains connected with various superstitions of the Thlinkit and other races of North America. Dr. Dozy contributes an ample anthropological bibliography in French. Two of the coloured plates in this part are issued in advance of the letterpress describing them, and some even of those in the previous part have not yet been explained.

The Anthropological Institute has authorized some of its members to enter upon an undertaking new to scientific societies, but likely to be fruitful of good results. The growing interest in anthropological pursuits shown by the large attendance at the Anthropological Section of the British Association has led the Council to think that a short course of popular elementary lectures, one on each of the great divisions of the subject, would be found useful and interesting by many who could not avail themselves of the teaching afforded by the more formal scientific papers read at the ordinary meetings of the Institute. The course proposed is one of six lectures on (1) physical anthropology; (2) the geological history of man; (3) prehistoric and non-historic dwellings, tombs, and monuments; (4) the development of the arts of life; (5) social institutions; and (6) anthropometry. The Assistant-Secretary of the Institute will arrange for the delivery of these lectures in any place within easy reach of London where a demand for instruction of the kind is shown to exist. The plan is the suggestion of Dr. J. G. Garson, who has undertaken to deal with the subject of the first lecture. The others have been allotted to Mr. Rudler, Mr. Lewis, Mr. Balfour (of Oxford), Mr. Brabrook, and Mr. Bloxam respectively.

At Copezzato, commune of S. Secundo, Parma, on the left bank of the river Taro, a primitive Italian necropolis has been found. The Etruscan expert Pigorini, entrusted by the Minister of Public Instruction with the direction of the excavations, pronounces the newly discovered tombs identical with those of the most ancient cemeteries of Northern Italy, viz., Monte Lunato near Caviana, Pietole near Mantua, and Bovolone near Verona. The funeral urns, containing bones that were entire or could be put together, have been brought to the prehistoric museum in Rome.

SOCIETIES.

ROYAL.—Dec. 12.—The President in the chair.—The following papers were read: 'The Relation of Physiological Action to Atomic Weight,' by Miss H. J. Johnstone and Prof. T. Carnelley; 'An Experimental Investigation into the Arrangement of the Excitable Fibres of the Internal Capsule of the Bonnet Monkey (*Macacus sinicus*),' by Dr. Beover and Prof. V. Horsley; 'On the Effect of the Spectrum on the Haloid Salts of Silver,' by Capt. Abney and Mr. G. S. Edwards; and 'Magnetic Properties of Alloys of Nickel and Iron,' by Dr. Hopkinson.

ASTRONOMICAL.—Dec. 13.—Mr. W. H. M. Christie, Astronomer Royal, in the chair.—Messrs. A. Fowler and J. Kleiler and Dr. D. Smart were elected Fellows.—Mr. Maunders read a paper by the Rev. Father Cortie, of Stonyhurst, on the spectrum of a sun spot observed in June last. The spot was the first large spot which had been seen for some time, and it probably heralded the break up of the sun-spot minimum

period through which we have been passing. As the spot approached the limb several prominences were observed in its neighbourhood, in which the calcium lines were seen as bright, while the same calcium lines were broadened in the spectrum of the spot. Such a vivid exhibition of bright calcium lines is not common, especially during periods of sun-spot minima.—Mr. W. E. Wilson described a method he had devised for recording the transits of stars by photography. The sensitive plate is placed close behind the transit wires, and is caused to shift up and down by clockwork (controlled by the clock of the observatory) at intervals of a second, so that the trace of the star upon the plate is a line with breaks at intervals of a second. Immediately after the star has transited, a faint light is thrown through the object-glass of the telescope for a sufficient time to fog the plate and indicate the position of the fixed wires. In experiments made with a four-inch transit Mr. Wilson found that he could determine the time of transit of a star on the equator with an error of only about a quarter of a second of time.—Mr. Knobel read a paper by Prof. E. S. Holden on some of the features of the arrangement of stars in space. The paper was accompanied by a number of stellar photographs taken at the Lick Observatory with a 6-inch portrait lens combination. On the photographs Prof. Holden had drawn lines indicating what he believed to be streams of stars, having probably some physical connexion. He thinks that these streams of stars have hitherto escaped notice, because the smaller stars have usually been observed with powers giving small fields; but when large fields are employed or photographs are examined, the arrangement of small stars in curves and streams becomes more evident. He especially drew attention to the arrangement of stars about the larger nebulae in curves which repeated or agreed with the main features of the nebula.—Capt. Noble and Mr. Common thought that similar arrangements might be pointed out in any group of spots thrown down at random.—Mr. Common exhibited an imitation star chart which had been made by Mr. Huggins with spots of Indian ink spirted from a toothbrush. In it there appeared to be groups of spots as striking as the groups of stars seen in the heavens.—Mr. Ranyard, while admitting that the imagination must be carefully guarded against, instanced the arrangement of small stars in the Pleiades group upon narrow linear streams of nebulous matter lying nearly parallel to one another, as proving that there is some physical connexion between the various stars in line and the nebulous matter joining them.—Mr. Maunder read a paper by Mr. G. M. Seabroke on spectroscopic observations of the motions of stars in the line of sight, made at the Temple Observatory, Rugby. He said that the results obtained by Mr. Seabroke showed a large motion of approach for many of the stars. In the case of the seven principal stars of Ursa Major, Mr. Seabroke's results did not confirm his own observations or those of Mr. Huggins, either in direction or rate of motion. He and Mr. Huggins were mainly in accord, but they differed from Mr. Seabroke.—The following papers were also announced: 'On the Orbit of Struve 228,' by Mr. J. E. Gore; 'Spectra of Southern Stars observed at the Melbourne Observatory with the McClean Direct-Vision Spectroscope attached to the South Equatorial,' by Mr. R. L. J. Ellery; and 'Ephemeris for Physical Observations of the Moon, 1890, January 1st to July 1st,' by Mr. A. Marth.

SOCIETY OF ANTIQUARIES.—Dec. 12.—Dr. J. Evans, President, in the chair.—Miss Okeover, through Mr. Hartshorne, exhibited a small amphora fished up off the Greek coast.—Mr. J. E. Grubb exhibited a drawing of a stone mortar, probably of mediæval date, lately dredged up near Southwold.—Miss Talbot, through Mr. Hudd, exhibited a small mazer, circa 1485, with silver-gilt band inscribed, "Vas precor et potum cristum benedicere totum." There has been no print in the bottom.—Hon. H. Littleton exhibited a much decayed wooden image of a king, probably Herod, found in an old house in Staffordshire. The image is of late thirteenth century date, and retains considerable traces of its original colour and gilding. The king is represented as sitting, and has on his hands a pair of large white gloves.—Rev. W. A. Matthews communicated an account of an earthenware near Appleby.—Mr. Fretton, as local secretary for Warwickshire, reported the discovery of some interesting paintings at the Charterhouse, Coventry, and some notes on the remains of the Whitefriars Monastery, now used as the workhouse at Coventry.—Mr. H. S. Cowper communicated a detailed account of the ancient settlements, cemeteries, and earthworks of Furness, in Lancashire.

ENTOMOLOGICAL.—Dec. 4.—Lord Walsingham, President, in the chair.—Prof. F. Klapálek, of Prague, was elected a Fellow.—Mr. W. L. Distant exhibited, on behalf of Mr. L. de Nicéville, a branch

of a walnut tree, on which was a mass of eggs laid by a butterfly belonging to the *Lycenidae*. He also exhibited two specimens of this butterfly which Mr. de Nicéville had referred to a new genus and described as *Chatoprocota odata*. The species was said to occur only in the mountainous districts of North-West India, at elevations of 5,000 to 10,000 feet above the sea.—Dr. D. Sharp exhibited the eggs of *Piezosternum subulatum*, Thunb., a bug from South America, taken from the interior of a specimen which had been allowed to putrefy before being mounted. Although the body of the parent had completely rotted away, the eggs were in a perfect state of preservation, and the cellular condition of the yolk was very conspicuous.—Mr. J. H. Leech exhibited a number of Lepidoptera recently collected in the neighbourhood of Ichang, Central China. The collection included about fifty-six new species of butterflies and fifty new species of moths.—Capt. Elwes observed that he noticed only two genera in this collection which did not occur at Sikkim, and that the similarity of the insect fauna of the two regions was remarkable; about fifteen years ago, in a paper 'On the Birds of Asia,' he had called attention to the similarity of species inhabiting the mountain ranges of India, China, and Java.—Mr. McLachlan said that he had lately received several species of dragonflies from Simla which had, previously, only been recorded from Pekin.—Mr. W. H. B. Fletcher exhibited a preserved specimen of a variety of the larva of *Sphinx ligustri*, taken in a wood near Arundel, Sussex.—Mr. W. White exhibited drawings of the larvæ of this species, and called especial attention to one of a variety exhibited at a previous meeting by Lord Walsingham.—Mr. F. D. Godman read a letter from Mr. H. Smith containing accounts of the Hymenoptera, Diptera, Hemiptera, and Coleoptera he had recently collected in St. Vincent.—A discussion followed, in which Dr. Sharp, Capt. Elwes, Lord Walsingham, and Mr. McLachlan took part.—Capt. Elwes read a letter from Mr. Doherty, in which the writer described his experiences in collecting insects in the Naga Hills by means of light and "sugar."—Col. Swinhoe said that the attractive power of light depended very much on its intensity, and on the height of the light above the ground. By means of the electric light in Bombay he had collected more than three hundred specimens of Sphingidae in one night.—Mr. J. J. Walker stated that he had found the electric light very attractive to insects in Panama.—Dr. Sharp, Mr. Leech, Capt. Elwes, Canon Fowler, and others continued the discussion.—Mr. L. de Nicéville communicated a paper entitled 'Notes on a New Genus of *Lycenidae*.'—Mr. F. Merrifield read a paper entitled 'Systematic Temperature Experiments on some Lepidoptera in all their Stages,' and exhibited a number of specimens in illustration of his paper. The author stated that the darkness of colour and the markings in *Ennomus autumnaria* resulted from the pupæ being subjected to a very low temperature. In the case of *Selenia illustraria*, exposing the pupæ to a low temperature had not only affected the colour of the imago, but had altered the markings in a striking manner.—Lord Walsingham observed that it appeared that exposure to cold in the pupæ state produced darker colouring in the imago, and that forcing in that stage had an opposite effect; that insects subjected to glacial conditions probably derived some advantage from the development of dark or suffused colouring, and that this advantage was in all probability the more rapid absorption of heat. He believed that an hereditary tendency in favour of darker forms was established under glacial conditions, and that this would account for the prevalence of melanic forms in northern latitudes and at high elevations.—Capt. Elwes, Mr. Jenner-Weir, and Dr. Sharp continued the discussion.

NEW SHAKSPEARE.—Dec. 13.—Dr. F. J. Furnivall in the chair.—It was the Chairman's sorrowful duty to announce the death of the Society's President, Mr. R. Browning, the news of which reached London that morning. The following resolution was then passed: "That the New Shakspeare Society desires to record its deep sorrow at the death of its president, Robert Browning, and its sense of the great loss which English literature and the world have sustained by the death of one of the most gifted poets of this Victorian age. The Society desires also to express its deep sympathy with the son and relatives of the late poet, and is pleased to know that those whom he most loved were with him at his peaceful end."—Miss Phipson read a paper on 'Edward III.' to which play, though she came to the conclusion that the author was still unknown, and survived only in this single piece, no other drama of those attributed to Shakspeare bore more traces of his style. Mr. Swinburne, in summing up against the Shakspearean authorship, adduces one piece of evidence as perfectly conclusive—that Shakspeare wrote 'Henry V.' But it happens that it is just to this very play that the most frequent and

striking resemblances are to be found. Amongst others, that interesting subject of "the weather"—the descriptions of natural phenomena—and the allusions to animal life are frequent and beautiful in both. If 1594 were the correct date of the play, then it must be remembered that the author would have had only one of Shakspeare's historical plays to form his style upon.

MATHEMATICAL.—Dec. 12.—Mr. J. J. Walker, President, in the chair.—Messrs. B. M. Bannerji, R. A. Sampson, J. McMahon, and A. L. Selby were elected Members, and Prof. W. Burnside was admitted into the Society.—The following papers were read: 'On the Radial Vibrations of a Cylindrical Elastic Shell,' by Mr. A. B. Basset; 'Note on the 5 1840 Group,' by Dr. G. G. Morrice (the President here vacated the chair, which was taken by Mr. E. B. Elliott, V.P.); 'Complex Multiplication Moduli of Elliptic Functions for the Determinants —53 and —61,' by Prof. G. B. Mathews, communicated by Prof. Greenhill; 'On the Flexure of an Elastic Plate,' by Prof. H. Lamb; and 'Notes on a Plane Cubic and a Conic,' by Mr. R. A. Roberts, communicated by the Secretary.—Dr. Larmor and Mr. C. Sharp made brief impromptu communications.

ARISTOTELIAN.—Dec. 16.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by Rev. Dr. Gildea, Mr. S. Alexander, and Prof. Romanes on the subject 'Is there Evidence of Design in Nature?'

MEETINGS FOR THE ENSUING WEEK.
Sat. Royal Institution, 3.—'Electricity,' Prof. A. W. Rücker (Juvenile Lecture).

Science Society.

THE first list of subscriptions towards the erection of a memorial statue in Manchester of the late Dr. J. P. Joule records an amount promised of 1,837l. The Earl of Derby heads the list with 100l.

THE Académie des Inscriptions et Belles-Lettres is going to award in 1892 the recently founded Loubat Prize for the best work on the history, geography, ethnography, archaeology, &c. of North America before 1776. Works published in Latin, French, English, Spanish, or Italian since the 1st of last July will be eligible. Two copies must be sent to the secretary of the Institut before the close of 1891.

THE late Prof. McNab has left behind him a valuable herbarium formed by his grandfather, his father, and himself, which is likely to be purchased by some American university.

MR. EDWIN F. SAWYER has detected periodic variability, previously unrecognized, in a star in the constellation Hydra, the place of which is R.A. 13^h 43^m, N.P.D. 117° 49'. The period of variability is about a year, the maximum brightness (attained in March) 7.2 mag., the minimum about a magnitude fainter.

A FAINT comet (g, 1889) was discovered by M. Borrelly at Marseilles on the evening of the 12th inst. It is in the constellation Hercules, the place at the time of discovery R.A. 18^h 7^m, N.P.D. 41° 7', and the motion rapid towards the south.

WE regret to announce the death, on the 10th inst., of Prof. Lorenzo Respighi, who, on the death of Calandrelli in February, 1866, removed from Bologna to succeed him as Director of the Observatory of the Capitol at Rome, and is best known by his observations there on the physical constitution of the sun.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.
—5, Pall Mall East, from 10 till 5.—Admission 1s.; Catalogue 6d.
ALFRED D. FRIPP, R.W.S., Secretary.

CHRISTMAS BOOKS.

FOR Messrs. Low & Co. Mr. Birket Foster has made a series of bright, cheerful, and delicate landscapes of *Some Places of Note in England*, and written for each a brief description of the scene itself. The method by which these pleasant things have been reproduced we have elsewhere

alluded to. It only remains to us to praise the careful and complete manner in which the draughtsman has done his office, a manner peculiarly well suited to a drawing-room table book of the better sort. If some of the instances are rather too pretty, there is nothing feeble in them; if they are uniformly charming, the fitter they for their function, which is to please, and gracefully remind the purchaser of such places as Canterbury, Cambridge, Bolton Priory, and Bamborough. Mr. Foster could not be stern if he would. He has, therefore, depicted "King Ina's castle, huge and square," in summer weather; the enormous Norman tower of Tewkesbury Abbey is bright with daylight; and even the grim White Tower itself dominates a Thames neither pallid nor filthy, and rises into a serene sky.

ONE of the most attractive of the splendid group of gift-books which lie on our table is Mr. G. Saintsbury's translation of Mérimée's *Chronicle of the Reign of Charles IX.*, containing the brilliant and spirited woodcuts of the original French edition, from drawings by clever M. E. Toudouze. The English version is one of those publications *de luxe* for which we are indebted to the taste and energy of Mr. Nimmo. The 'Chronicle' is the companion volume to 'The Chouans' of Balzac, with M. Le Blant's illustrations, which we lately noticed as due to the same translator and publisher. Who has the one ought to have the other, although the cuts in the 'Chronicle' have not so much vigour, romantic grace, and tragic energy. The differing powers of the authors, Balzac being the better dramatist in prose, may account for the latter fact. The 'Chronicle' is more like a series of scenes quickly shifted than a history well considered and regularly developed. There is more of what we are accustomed to call a transpontine character about it than a severe taste accepts with pleasure; yet its extreme brightness and vivid colouring make it very readable. The cuts are neatly engraved vignettes, and well adapted to the text, especially those which belong to the wild story of the German Reiters of the Lion d'Or near Étampes. The women, courtesans and others, of M. Toudouze are less attractive than French designers usually make them; the half-savage soldiers and the gallants of King Charles's court are better, but none is first rate. The book is beautifully printed, and ought to be welcome by those who like to be amused in a luxurious fashion.

MR. MARCUS B. HUISSH, who has already done similar work with excellent taste, has, under the new title *The Seine and the Loire*, reissued sixty-one line engravings made by Brandard, Willmore, Miller, Wallis, Allen, Higham, Cousen, Radclyffe, and others after Turner's drawings which were published in 1833, 1834, and 1835 as 'Turner's Annual Tour,' and, in three sections, formed 'Wanderings by the Loire' and 'Wanderings by the Seine.' We knew already what Mr. Huish states, that this book of marvels of design and draughtsmanship did not pay Charles Heath, who projected it and published it at an enormous cost. The still more admirable 'England and Wales' was commercially even a greater failure. Nevertheless, of the engravers' work Mr. Hamerton has truly said that, "however subtle the distinction by which Turner separated the pale towers of his distant cities, or the shadowy masses of his mountains, or the vaporous heights of clouds, these men followed him, and in following him they achieved feats of execution entirely beyond the power of all those famous artists who are considered the classical masters of engraving." In fact, compared with Pye, Brandard, Goodall, and even Willmore, the old engravers, such as Woollett, Le Bas, and their forerunners, were, although vigorous and emphatic, if heavy-handed, simply nowhere. The engravings of these two groups of men can no more be compared on equal terms than the painting

of Claude and Wilson with that of Turner himself. As Reynolds created the art of the mezzotinters who translated his work to perfection, so Turner set up standards of achievement to which the exquisite skill of Pye, Goodall, and Brandard attained, and, although very inadequately aware of its good fortune, their age possessed artists in line engraving fit to be matched with the mezzotinters of Reynolds, the glass-stainers and sculptors of the fourteenth century, the Gothic wood and ivory carvers, or the Italian smiths of the sixteenth century. Mr. Huish has reason for congratulating himself on having the opportunity of making popularly known the supreme beauty of the engravings here reprinted with surprisingly small diminution of their original charms. Some excess of blackness and defect of brilliance and purity are the sole shortcomings in this republication. They are in general a little sooty, but they serve admirably to remind us of the genius of Turner and the matchless skill of his engravers. Mr. Huish laments the indifference of the general public of Turner's time. He says, and truly, that were a thousand pounds offered for such a plate as 'Rouen from St. Catherine's Hill,' by Miller, which measures 5½ by 3½ in., it could not now be produced, and he adds that the general public has yet shown no such appreciation as Mr. Ruskin and Mr. Hamerton of these masterpieces. The fact is the general public is not, never was, nor ever will be consulted about such matters. Mr. Huish does not, of course, think that either Mr. Ruskin or Mr. Hamerton, sympathetic critics as they are, discovered the supreme merits of these prints. Experts love them and collect them, painters and engravers prize them as highly as Mr. Huish himself, and choice impressions are among the finest treasures of the Print Room. He is right, however, in deploring the fact that M. Duplessis, and, even more surprisingly, M. Delaborde, overlooked or slighted Turner. This astonishing oversight is due, of course, to the fact that even French writers on art are generally learned in everything but art. Messrs. Ruskin and Hamerton write as artists, and know what they are writing about; but MM. Delaborde and Duplessis, however well informed about the contents of museums and books, do not pretend to be artists. The volume contains satisfactory impressions from such masterpieces as Cousen's 'Château Gaillard,' and Brandard's 'Quillebeuf,' which lacks some of the softness of the original. His famous 'Graville' could not be bettered. 'Jumièges,' by Armytage, the sole survivor of the engravers of this series, is a wonderful piece of work for so young a man as he was at that time, and would do credit to his mature years. 'Clairmont,' by Willmore, is homogeneous, stately, and simple in its dignity. The same may be said for the 'Château Hamelin' of Brandard, and, indeed, for several other members of the Loire series. Radclyffe engraved 'Mantes' with fine judgment and rare sympathy. In dealing with these subjects Turner was compelled to rely upon himself for the dignity and severe grace which distinguish them. When unhampered Turner, especially at the period in question, worked with a purity and almost epic severity of taste and in a noble chastened style which are so truly classic that a Greek artist would have rejoiced in his achievements and hailed him as a brother in art. Mr. Huish's letterpress is tasteful, appreciative, and full of notes and records of the drawings, the plates, the places they represent, and of Turner and Leitch Ritchie, one of the dullest and most fussy of the editorial tribe Fortune foisted on the painter. They travelled together on more than one other "Annual Tour," in order that Ritchie might write the notes which accompanied the engravings when published. Mr. Huish, who supplies some interesting original notes, has a good eye for the humorous, but he is, we think, rather hard on poor Ritchie. He frequently exercises his common sense in converting the assertions and assumptions into

which the enthusiasm of Mr. Ruskin more than once betrayed him while dealing, as he very often did, with these masterpieces. Mr. Huish cannot be responsible for the vileness of the binding and typography of this volume.

The Grey River, by J. McCarthy, Mrs. C. Praed, and M. Menpes (Seeley & Co.), is chiefly noticeable for the clever and delicate, if somewhat thin and flat etchings by the artist, who indulges in certain mannerisms which induce him to treat nearly all the views on the Thames—the "grey river" indicated by the title—with a light hand introducing a similar effect in most instances, while there is an almost complete absence of light and shade, and those telling contrasts which are precious in etched work. Altogether Mr. Menpes's etching is not strong, yet it is in good taste, neat, careful, and sincere. Far otherwise is the joint contribution of Mr. Justin McCarthy and Mrs. Campbell Praed. It is flimsy, and its antiquarianism is spurious. There are a few good bits of description, but these are overlaboured, and there is overmuch sentimentality and fine writing. The horizon of an evening sky is said to be "bathed in auroral light" where "the spirit of Beauty is throned on high," and "it is the sky of an Assumption"!

NEW PRINTS.

AN artist's proof of an admirable plate by Mr. Appleton, after the beautiful and exceptionally pure Greuze called 'Innocence,' in the National Gallery at Edinburgh, where it is known as 'Girl with folded Hands,' and is a bequest of Lady Murray, has been sent to us by Mr. Mendoza. It is an oval set in an oblong. A fillet tightly binds the head, which is placed a little sideways; rings of hair cluster on the forehead and enclose the long oval of the face; in the eyes is a dreamy smile, according with the slightly parted lips. The face is nearly in full view, and the chin rests on the back of one hand. Mr. Appleton has perfectly succeeded with the charming whole, and the print is one of the most pleasing of modern mezzotints.

Mr. Arthur Lucas is not far wrong in assuming as he writes to us he does, that "the largest engraving yet made from the most popular of all Sir Joshua's child pictures," 'The Age of Innocence' (of which he has been kind enough to send us an artist's proof), is likewise, in his judgment, "*quantum valet*, the most painter-like and thorough reproduction which has yet been seen" of the figure of a little girl in white (not, as some say, "Offy," who "made tea and coffee"), seated in profile to our right upon the ground in a landscape, and with her hands placed upon each other at her breast. The picture was painted in 1787, and exhibited at the British Institution in 1813 and 1843 as the property of Mr. Jeremiah Harman, at whose sale in 1844 it was sold to Mr. Vernon for 1,596*l.*, a tremendous price for a single figure of no very extraordinary merit. With the Vernon Gift it passed to the National Gallery, but Mr. R. S. Clouston has made a large plate (20½ in. by 25½ in.), a mezzotint of great force and fine keeping, and a little heavy in effect. The face is not quite so fine and naive as S. Cousins's admirable print (the best of its kind), yet in every other respect, except its great size, this is a most desirable specimen of an accomplished engraver, who should cultivate a lighter touch. Grozer, Joubert, and C. Turner likewise and severally engraved this picture.

From the same publisher we have received an artist's proof of a brilliant, firmly touched etching by Mr. A. Turrell, after Mr. F. Dadd's picture 'All that glitters is not Gold,' representing the interior of a curiosity dealer's (or pawnbroker's) room, where he is testing with acid a part of the spoil of two highwaymen, who have brought it to be valued. They lean over the table, and eagerly, but with disappointed looks, watch the operator, a shrewd old fellow

in a fur cap, who, seated at the other side of the table, regards them with a bitter sort of sneer and sarcastic laugh. We admired the picture when it was at the exhibition of the Institute of Water-Colour Painters in Piccadilly. The expressions and attitudes are true and characteristic, the painting of the figures and multitudinous *bric à brac* is capital, the effect is broad and clear, and the light and shade has been carefully studied from nature.

ILLUSTRATED MAGAZINES.

The Portfolio, 1889 (Seeley & Co.), justifies its reputation by the soundness and general excellence of its illustrations, which are even better than those in former volumes. The best are the original etchings—i.e., Mr. Rhead's study of a quaintly-dressed little girl after Mulready; Mr. C. O. Murray's luminous and soft 'Prawn Catchers,' after Collins, a first-rate instance; 'The Newspaper,' after T. S. Good, by the same etcher, who has imparted softness and wealth of tone to a somewhat stony picture; and Mr. E. Slocombe's brilliant and sunny Menzel-like original etching of 'La Rue du Vicomte, Rouen.' The best process reproduction of choice examples is 'An Old Woman eating near a Fire-place,' after a capital little work which, at Dulwich, was long attributed to Dou, afterwards, ridiculously enough, to N. Maes, and later, and in our opinion most probably, to Brekelencamp, whose characteristic qualities it displays. With these should be reckoned 'Gipsy,' after the P.R.A., and 'The Fishmonger,' after F. Walker, which, like the frontispiece, after Van Eyck, fails in being sooty. As a very large portion of the letterpress is filled with Mr. Loftie's monograph on Westminster Abbey, which we shall review hereafter, we turn with pleasure to the less ambitious papers by Mr. R. T. Blomfield on Inigo Jones; the fresh article on Joseph Wolf, by Mr. A. H. Palmer; Mr. Hamerton's essay on contemporary painting; and a good account of the Certosa at Pavia by Mr. S. Brinton. A Miss J. M. Ady writes (and "does not fear to tread" where others fail) about Giorgione, of all masters in the world; but she has a good deal to learn about her authorities.

The Magazine of Art, 1889 (Cassell & Co.), appears betimes this season. Like its rival the *Art Journal*, the magazine's chief defect seems to be that in attempting to do much in a small space some of its articles are, to say the best of them, rather too brief to be valuable. Excessive compression has rendered a few papers on good subjects not only imperfect, but trivial and even dull. Both serials err in attempting to cover too much ground, and thus mar the permanent value and soundness of some of their essays. *The Magazine* suffers from this in a less degree than might be expected. A certain amateurishness and dilettante smartness pervades several of the essays which had better have been sacrificed to the sounder and more erudite papers. Among the latter the best are Mr. Telbin's 'Art in the Theatre, the Painting of Scenery'; 'Self-painted Pictures,' by Mr. F. Madox Brown; Mr. H. S. Trower's 'Netsukés'; Mr. T. Wemyss Reid's 'Mr. Gladstone and his Portraits'; Mr. W. Rossetti's exhaustive account, with excellent illustrations, of the 'Portraits of D. G. Rossetti'; and a few less ambitious, but not dull papers, such as the editor's clever series of 'Glimpses of Artist-Life,' Mr. Jackson on the 'High Street of Oxford,' and a terse essay or two by Mr. G. F. Watts and Mr. J. E. Hodgson. The illustrations are about as good as usual.

The Art Journal, 1889 (Virtue & Co.), is exceptionally rich in cuts in wood and plates etched, engraved, and coloured, as well as in photogravures. Nearly all these leave nothing to be desired. The best is M. J. Groh's fine and delicate etching of Raphael's 'Dream of a Young Knight,' the worst is a dreadful woodcut after Da Vinci's 'La Belle Joconde.' The literary

part of the periodical demands the same criticism we have offered of the *Magazine of Art*, except that, on the whole, the *Art Journal* is more strictly of the art artistic in its choice of subjects. By far the most important and elaborate papers are those which Mr. J. E. Hodgson and Mr. F. Eaton have supplied on the early history of the Royal Academy. We may commend Mr. C. Phillips's sympathetic paper on J. P. Laurens, Mr. H. Wallis's careful and tasteful account of 'Antique Glass in the Naples Museum,' a clever article by Mr. L. Hind, and Mr. Lethaby's notices of Northamptonshire steeples. There are sound thinking and some vigorous rebukes of faddists in an anonymous essay on the current craze for what is called "technical education." There is an elaborate paper by Mr. R. Davey, who tries to answer the question "Was Mary, Queen of Scots, beautiful?" His capacity to deal with this subject may be judged by his recognizing a striking resemblance between the faces of the queens Mary and Elizabeth (!), and his admitting the Bodleian portrait as that of the former. Mr. Davey is unlucky enough to accept the curious picture at Althorp of Mary Magdalen, of which we find a capital cut on p. 169, and which some wildly attribute to Luca Penni, as a portrait of Lady Jane Grey; and he is so curiously ignorant of his subject as not to know why since 1866, when it was at the National Portrait Exhibition, the idea that this very pretty little work of an Italianized Dutch artist of the late sixteenth century is a portrait of Lady Jane Grey has been abandoned. It really had no claim to such a title beyond what the daring guess of a housekeeper at Althorp had bestowed on it. We cannot but admire Mr. Davey's courage in "begging to differ" from 'Mr. Schaaf' (Scharf) on the subject. Mr. Davey proposes to write about a so-called Holbein, a portrait of the Seven Days' Queen. Probably he had better let it alone.

Just-Art Gossip.

LADY MOUNT-TEMPLE'S gift to the National Gallery (No. 188 in Mr. W. M. Rossetti's list of his brother's works), Rossetti's picture 'Beata Beatrix,' begun in 1863 and finished in 1865, has been hung in its place at Trafalgar Square. It has been presented by Lady Mount-Temple in memory of her late husband and to commemorate his admiration for the artist. The picture was No. 293 at the Academy in 1883, and represents the Beatrice of Dante in a semi-supernatural trance, ominous and symbolic of death, but not, as it has been erroneously said, in any sense dead. It was painted some time after the death of Mrs. Dante Rossetti, but the features, and even the expression, so nearly resemble those of this lady that it has not unreasonably been described as a portrait of her. There are two replicas of the picture; neither of them is equal to the Mount-Temple version. It has been engraved.

THE drawings by Mr. Birket Foster called "Some Places of Note in England," which are now on view at Messrs. Dowdeswell's, have many agreeable and graceful qualities, and, as a whole, charm us, despite a certain uniformity of character and an evenness of quality which suggest mannerisms even where they are absent. Among the best is the pretty 'Cariabrooke' (No. 2). After this comes 'Bamborough Castle' (3), a vigorous instance, and with more dignity about it than most of us would expect from the pleasing painter of Surrey lanes, cottages in their 'harbourage' of trees, and neat country girls. Another good work is the telling drawing of 'Tewkesbury' (4). 'Haddon Hall' is less romantic and sentimental than commonplace draughtsmen are wont to show this most picturesque of old mansions. The neat, firm, and even touch, the pure and simple sentiment and tasteful style every one recognizes in Mr. B. Foster's works are seen at their best in 'West-

minster' (13), 'Richmond-on-Thames' (14), 'Winchester' (15), 'Canterbury' (21), and other instances, which, if anything, lack a little force and masculine variety of style. In the same gallery are to be seen numerous pictures of all sorts of subjects by Mr. W. A. Breakspeare, whose technique is surprisingly neat, precise, and dexterous, while in invention he seems to be one of the most varied and facile spirits it has been our lot to meet with. The pictures are curiously good and varied in a wonderful way, yet the extreme facility and the prodigious variety of subjects treated in a quite uniform fashion are absolutely annoying to the visitor, who sees themes the most difficult, beautiful, or profound dealt with off-hand, and so cleverly that, unless impossible standards are set up to judge them by, the best of them are attractive. We have no doubt that the inheritance (with considerable technical improvements and a much more sincere mood of design) of the late Mr. Corbould has descended to Mr. Breakspeare, who designs to suit 'Lilliburlero!' 'The Viking's Daughter,' 'Sancho Panza,' any of the Laureate's pretty women, and 'A Fellah Woman,' with undeniable ease and something that looks like success. He would doubtless tackle 'The Transfiguration' or 'The Murder of Captain Cook,' 'Bluebeard' or 'Fatima,' with *sang-froid* and dexterity no one could deny. If his work was not so exasperatingly clever we should not write so much about him. Besides the above, this gallery contains a goodly number of spirited and ably drawn studies, mostly of dancers and *genre* subjects, as well as nuditities by M. C. Sainton which deserve to be looked at. They are all in the prodigiously difficult silverpoint manner of drawing.

MR. SHIELDS has just completed for the under-chapel of St. Barnabas's Church, Chelsea, a lunette in oil, adapted in its light schemes of coloration and chiaroscuro to the defective illumination of the place, and representing the meeting of Christ with the Maries after the Crucifixion, Matthew xxviii. 9, a subject which has seldom been painted. Christ stands in the centre, with hands outspread as if blessing the women prostrate at His feet. He is dressed in white.

THE next exhibition of the Society of Painter-Etchers will be opened on Saturday, March 1st. The election of Associates will take place on Thursday, February 6th.

THE new edition of 'Memorials of Mulready,' by Mr. F. G. Stephens, which Messrs. Low & Co. will shortly publish, contains a facsimile of the famous Mulready envelope, about which much nonsense has been written, transcripts of several of the painter's studies from living models, two portraits, and other illustrations and notes.

THE Society for the Preservation of the Monuments of Ancient Egypt has collected over 400l. in furtherance of its scheme for repairing and protecting the memorials of ancient Egyptian art and history. There is a sad lack, however, of annual subscribers, and those who wish to help should communicate with Mr. Poynter at 28, Albert Gate.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following coins last Monday: Cromwell, Tanner's Pattern Crown, after Simon, 1658, with inscribed edge, 16l. 10s. Charles II. Five-Guinea Piece, 1668, 10l. 15s. Cromwell, Crown, similar to Simon's, but with the N in ANG turned upside down, 9l. 10s. George III. Pattern Crown, by Wyon, 1817, *rev.* three female figures representing the three countries, 16l. 5s. Proof silver set of George II., Crown, Half-Crown, Shilling, and Sixpence, with the old head on the obverse, 11l.

THE January number of the *Antiquary*, the first of the new series under the editorship of Rev. Dr. Cox, will include articles on the Tudor

Exhibition, by Hon. Harold Dillon; on a newly discovered Saxon altar-stone, by the Disney Professor of Archeology (Rev. G. F. Browne, B.D.); on tracking a church robbery by sorcery, by Mr. W. J. Hardy, F.S.A.; and some early pedigrees extracted from the Plea Rolls, by General Hon. G. Wrottesley.

We grieve to hear that at a meeting held at Chapel-en-le-Frith, on December 12th, the parishioners decided to pull down the old chancel of their church, which is all that remains of an ancient fabric peculiarly rich in associations with the past history of the district. The Derbyshire Archeological Society was consulted, yet the advice of its architect has been set at naught. Mr. W. H. G. Bagshawe, of Ford Hall, a keen antiquary, has manfully protested, but ignorance has prevailed, and we fear that this valuable fragment of old history—about the last bit left in the little town—is now doomed.

MESSRS. AGNEW write:—

"We observe in your issue of December 14th that, in noticing the engraving 'Swannery invaded by Eagles,' which we have lately published, you say that the picture was 'lent by the Marquis of Northampton for the purpose of engraving.' We beg to draw your attention to the fact that this is not accurate, as the picture was purchased by our firm from the marquis."

A REMARKABLE find has just taken place at St. Pabu, Finistère. On removing a granite block to the south-west of the village a Roman flanged tile was observed, which had, apparently, served as a cover to a box of wood now fallen into decay. Inside were found over 10,000 small plated Roman coins (the greater part of which had been minted at Treves) of Valerian, Diocletian, Constantius, Maximus, Lucinius, Constantine the Great, and Constantinus II. They are all well preserved, and date from 260 to 360. On digging further there were found two silver cups, and the remains of a patera highly ornamented in repoussé work, the rest of it being destroyed by oxidation.

DR. SCHLIEMANN'S present excavations at Hisarlik have for their sole object to furnish a conclusive answer to the difficulties raised by his opponents, especially by Bötticher. When finished Dr. Schliemann will go with Dr. Dörpfeld to Crete to carry out his project of work at Cnossus. In opening this year's sessions of the German Institute in Rome on Friday, the 13th inst., the director, Dr. Petersen, announced that Dr. Dörpfeld had been summoned from Athens to give his opinion on the remains discovered by Orsi at Gerace, ancient Locri, in Calabria. While engaged on the heap of broken terra-cottas, Dr. Orsi has come on the track of a still more ancient temple, one of the huge square blocks of stone being inscribed with letters of very archaic Greek. In digging the foundations of the new law courts at Athens four Roman tombs have been discovered, and a considerable length of vaulted conduit supposed to be an ancient aqueduct. Fresh ruins have been found near the Olympic Exhibition, but whether they formed part of a Roman bath or of Hadrian's gymnasium is not as yet known. Large earthenware vases were also found on the same site.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts. CRYSTAL PALACE.—'St. John's Eve, an Old English Idyll.' Libretto by Joseph Bennett, Music by F. H. Cowen.

MOZART'S *Notturmo Serenade* in D for four small orchestras, performed at the London Symphony Concert on Thursday last week, is by no means such an elaborate or important work as its title indicates. It is one of many serenades, *divertimenti*, &c., produced during the composer's Salzburg period, and amongst which will be found some remarkable eccentricities in the way of scoring, the present

being by no means the oddest in that respect. The four so-called orchestras consist merely of strings and horns, and the second, third, and fourth are solely employed to produce echo effects, repeating in turn and with diminishing force the last few bars of a phrase announced by the first orchestra. This species of musical joking is carried on throughout three movements, with the exception of the trio of the minuet, where the principal orchestra is alone employed. The work is only valuable as a curiosity, and its humour is more forced than that of 'Der Musikalische Spass,' which has not been heard for some time. Included in Mr. Henschel's programme were Beethoven's Symphony in B flat, No. 4; the *Scène d'Amour* from Berlioz's 'Roméo et Juliette'; and 'Siegfried's Tod' and the 'Walkürenritt' from 'Der Ring des Nibelungen.' The orchestra was in better order than at the previous concert, and gave much satisfaction.

If Mr. F. H. Cowen's new cantata 'St. John's Eve,' performed for the first time at the Crystal Palace last Saturday, will not enhance the composer's fame, it is in every respect worthy of him. The aim, it appears, has been to supply a work that will be within the means of choral societies possessing only moderate resources. For this reason the music is of studied simplicity, and although it is scored for a moderately large orchestra, it can be performed without alteration by a band consisting only of strings, flute, oboe, clarinet, bassoon, and two horns. Of course cantatas written specially for small societies abound; but for the most part they are too crude to satisfy cultured amateurs. Mr. Cowen is a musician of the first rank, and, as we shall see presently, he has recognized what is due to art in his latest work, though executive difficulties have been carefully avoided. Mr. Bennett in the construction of his libretto has availed himself of the store of myths connected with the feast of St. John the Baptist, and has woven his materials into a simple village love story, the only defect being that it is impossible to take the slightest interest in the characters placed before us. A village maiden plucks a rose on St. John's Eve, believing that if she keeps it concealed until Christmas Day it will remain unfaded, and if she wears it on this festival, the man who is to be her husband will advance and take it from her. The absurdity of the legend is set forth, for the maiden enters the squire's hall on Christmas morning, wearing a fresh rose, which a rustic lover immediately plucks; but the young squire declares that he managed to replace the faded flower with a new blossom, and woos her with immediate success. Mr. Bennett has embellished his book with various details dealing with legendary matter and old village customs, and the whole is thrown into dramatic form, so that with trifling rearrangement the work could be performed as an operetta. We must suppose that the author and composer had this possibility in view, for the "stage directions" read absurdly in a concert-room performance. Mr. Cowen has evidently striven to import a national feeling into his music. He makes very sparing use of discords requiring accidentals, and although the assertion that the score does not contain a single diminished

seventh is inexact, modern harmonic progressions are conspicuous by their infrequent employment. A detailed analysis of a work framed on such a designedly modest scale is not desirable, but attention may be called to some of the most felicitous numbers in the new cantata. The best portions are unquestionably the airs for the rustic heroine and her wealthy lover in the second scene and the love duet in the third and final scene. In these Mr. Cowen's mastery of the sentimental style in music, as it is understood by modern composers, is manifest, and the last-named number is one of his happiest inspirations; while the note of genuine passion is sounded in the peroration. The choruses are for the most part decidedly bright, and special mention should be made of that describing the revels round the bonfire of St. John. Those who are familiar with the composer's 'Ruth' will remember the charming effects when the song of the reapers is heard in the distance, and a similar situation occurs at the conclusion of the scene just mentioned. Mr. Cowen has availed himself of some old English tunes in the course of the work, but for the most part the music is his own. It is scarcely necessary to say that the performance was in all respects satisfactory, for there is nothing in the work to tax the resources of the Crystal Palace orchestra and choir, or the principal vocalists engaged. The latter were Miss Macintyre, Miss Hilda Wilson, Mr. Lloyd, and Mr. Plunket Greene. 'St. John's Eve' was enthusiastically received, and as it is a thorough success in its comparatively unassuming way, it will doubtless achieve a large measure of popularity.

Musical Gossip.

FAMILIAR but attractive programmes were provided at the Popular Concerts on Saturday and Monday last. On the former occasion Mendelssohn's Quartet in D, Op. 44, No. 1, and Brahms's Piano Quartet in G minor, Op. 25, were the concerted works. Miss Fanny Davies gave a bright and picturesque rendering of Schumann's 'Carnaval,' and Miss Agnes Janson won favour as the vocalist.

MISS FANNY DAVIES was again the pianist on Monday, her selection being Schumann's 'Kreisleriana,' of which she played five numbers, her reading of these exquisite pieces being mainly the same as that of Madame Schumann. Attention may be called to a paragraph in the analytical programme book, in which it is suggested that four biographical articles by Sir George Grove in the dictionary bearing his name should be reprinted in a volume entitled 'My Four Musicians.' This would be an excellent idea but for the fact that the essay on Schumann in the 'Dictionary' is by Philipp Spitta, if the initials "P. S." have any significance. The mistake is unaccountable.

WE have received the vocal score of Dr. A. C. Mackenzie's 'The Cotter's Saturday Night,' which was produced in Edinburgh on Monday night. The work is for orchestra and chorus only, and, as far as can be judged, is in the composer's best manner. We shall reserve detailed criticism, however, until it is performed at the Albert Hall on March 6th next.

WE have also received the prospectus of the Carl Rosa Opera Company's season at Liverpool, which will commence on January 6th and last for seven weeks. The new productions will be Gounod's 'Roméo et Juliet,' Bizet's 'The Pearl Fishers,' and Balfe's 'The Talisman,' all for the first time in English; and the revivals Wallace's 'Lurline' and Balfe's 'The Rose of

Castille.' Mr. Cowen's new opera will not be produced until the London season, which will take place at Drury Lane in April next.

A HIGH degree of excellence was displayed by the Strolling Players' Amateur Orchestral Society at the concert of Saturday last. The principal items in the programme were Svendsen's not very interesting Symphony in D, No. 1; Delibes's ballet suite 'La Source'; and Kreutzer's overture 'Die Nachtlager von Granada.' Mr. Norfolk Megone conducted the concert.

PERFORMANCES of 'The Messiah' were announced to be given under Sir Charles Halle's direction at Manchester on Thursday and Friday this week.

AN invitation performance was given by the Bach Choir, under the direction of Prof. Villiers Stanford, at the Princes' Hall on Wednesday afternoon. The programme was interesting, and consisted chiefly of unaccompanied part-music, including two Psalms by Sweelinck; a 'Christmas Carol' by Praetorius; a *motif*, 'Assumpta est Maria,' by Palestrina; and Mr. Charles Wood's prize madrigal, 'Slow, slow, fresh fount.' Dr. Hubert Parry's Sonata in D for piano and violin, Schumann's 'Papillons,' and some violin solos were also given, Mr. Gompertz and Mr. M. M. Barton being the executants. Criticism of the performance is, of course, not desirable under the circumstances.

Of several performances given within the past few days it is impossible to speak, among them being those of the South Kensington Ladies' Choir on Thursday last week at the Princes' Hall; Mlle. Marguerite Thierry's *matinée*, also at the Princes' Hall, on Tuesday; Messrs. Max Heinrich and Schönberger's last concert at the Steinway Hall on the same evening; and the performance of Cellier's 'Gray's Elegy' by the Kensington Orchestral and Choral Society on Wednesday evening.

THE announcement of the death of Carl Formes has awakened little interest in musical circles, as the once famous *basso profundo* had ceased long since to be an active figure in the opera-house or the concert-room. Formes came to London a year and a half ago, and sang at the Crystal Palace; but, as a matter of course, his reappearance was not a success. He was never a finished singer, but his magnificent voice lent the element of grandeur to his impersonation of such parts as Sarastro, Marcel, and Elijah. For many years after his practical retirement Herr Formes was successful as a teacher in San Francisco.

EDVARD GRIEG has recently paid a visit to Brussels, where his music and his pianoforte playing have aroused a large amount of enthusiasm.

ACCORDING to the foreign journals a Berlin inventor named Eisenmann has discovered a means by which the hammers of a pianoforte may be dispensed with, the strings being made to vibrate by electric shocks. The practical advantages of the invention are not yet stated.

ANOTHER extraordinary story comes from Cologne, to the effect that a tenor singer named Eichhorn, engaged at the Opera for Wagnerian parts, fell ill, and was obliged to undergo an operation in his throat. It was successful, but on his recovery it was found that his voice had changed to a baritone.

WE are informed that the Queen of Italy, after paying a visit some time ago to the library of St. Mark in Venice, which contains a large collection of manuscript compositions by Clari, Monteverde, Stradella, and other old Italian composers, expressed the desire that the best of these works should be published. An order has now been made to this effect, and Signori Cesare Pollini and E. Wiel are charged with the duty of selecting those compositions most worthy of rescue from the semi-oblivion in which they have long remained.

A MONUMENT of Berlioz is to be erected at Côte-Saint-André, his native place. It is to be unveiled in August next, and some musical performances will be arranged for the occasion.

THE Germans are not satisfied with multiplying the Wagner monuments, but they are about to perpetuate the memory of his operatic characters in stone. Thus the architect G. Natter, of Vienna, has been commissioned by Prince William of Hanau to execute the principal characters of the 'Ring of the Nibelungen' in Kelheim stone. The figures are to be erected in the park of a castle near Pilsen, in Bohemia.

DRAMA

GLOBE THEATRE.—Sole Lessee and Manager, Mr. F. R. BENSON.—Mr. F. R. BENSON'S SHAKESPEARIAN COMPANY EVERY EVENING in Shakespeare's Fairy Comedy, with the Mendelssohn Music, 'A MIDSUMMER NIGHT'S DREAM.' Doors Open at 7.30; Commence at 8. Box-Office Open Daily from 10 to 5. Admission—Stalls, 10s. 6d.; Dress Circle, 5s.; Upper Boxes, 2s. (Numbered and Reserved); Pit, 2s.; Gallery, 1s.—No Fees. Electric Light.—Acting Manager, Mr. H. JALLAND.

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THE WEEK.

PRINCESS'S.—'Master and Man,' a Drama in Four Acts. By Henry Pettitt and George R. Sims.

THE task of the purveyor of melodrama in modern days is akin to that of the cook. Seldom, indeed, are new meats or condiments at the disposal of the *chef*, and his skill is ordinarily shown in dealing with the most familiar sauces and viands. It is at once evident that no disrespect to the dramatist is involved in this comparison. What-ever limitations may be laid upon the materials at disposal, there is none upon the skill of the artist, and the difference between a light hand and a heavy in pastry is not a matter to which any of us can afford to be indifferent. In 'Master and Man' Messrs. Pettitt and Sims supply what may almost be called a regulation banquet. Who is there that does not know every item from oysters to ice pudding, and has not speculated whether the sweetbread will precede or follow the *vol à vent*? Before dismissing a not very original metaphor it may, perhaps, be said that there is one dish—a scene of a furnace, into which some workmen on strike propose and endeavour to throw their foreman—that is more highly seasoned than usual. The rest we have known ever since we were permitted to dine.

For once, however, our dramatists have shown the requisite lightness of hand. At one point only was the fate of their work in doubt. The opening scene of the third act, prettily conceived, but tediously evolved, begot yawning. Close upon that, however, came the great effect of the play, and a strong, if crude effect it is; and in the excitement it produced previous delinquencies were forgiven. Of the story itself what shall be said? A wicked ironmaster, who for once is not noble, holds the property that belongs to his cousin, whom he seeks to marry. Ignorant of his motives and of her rights, but antipathetic to himself, she rejects him, and marries the man of her choice. The guilty secret of the villain is, of course, shared by his foreman and ally, upon whose advice and by whose aid it is sought to get rid of the heroine. When her husband is, for a crime of which he is innocent, sent to penal servitude and her only child is stolen by gipsies, her condition is, of course, deplorable. Poetic justice, how-

ever, stoops from the clouds, and in a few weeks all is changed, virtue is made happy, the comic friends who have aided in it are able to console themselves with reflections upon their own excellences, and villainy, foiled and convicted, has every prospect of abundant time for pained reflection.

Here is a description that might almost be kept standing in type for insertion in notices of melodramas when such are requisite. Nothing needs to be added, except that the whole is arranged *secundum artem*, that good scenery and actors are provided, and that the whole goes. What quality, except crispness, distinguishes this work from 'The Gold Craze,' its predecessor at the same house, can scarcely be said. Many even of the interpreters are the same. While the earlier piece was a complete failure, however, this is a success no less complete. A piece of powerful acting by Mr. Pateman was of great service to it. Mr. Henry Neville, Mr. J. H. Barnes, and Miss Pateman were seen to advantage in serious rôles; and Mr. Sidney Howard, Mr. E. W. Gardiner, and Miss Fanny Brough were eminently acceptable in the comic parts. The bull's-eye of popular success is hard to hit, but popular success has been scored.

A Doll's House. Play in Three Acts. By Henrik Ibsen. Translated by William Archer. (Fisher Unwin.)—The success achieved by Mr. Archer's version of 'Et Dukkehjem' upon its recent production at the Novelty prepared the way for the appearance of the play in print. It now appears in a handsome and well-printed volume, of which a very limited edition is issued, with a portrait of Ibsen and plates from photographs of scenes in the before-mentioned performance. Mr. Archer's translation is exact and workmanlike. It conveys the complete text, a few passages omitted for the sake of compression in the representation having been scrupulously restored, and forms a pleasant and valuable souvenir of a representation the full import of which is not as yet perceived. Further translations of Ibsen are likely to arrive. This "pioneer" volume will, however, for many reasons maintain a place in public estimation.

Dramatic Gossip.

IT is good news for playgoers that a new theatre is to be built for Mr. Irving. Pretty as is the Lyceum in lines and decoration, it is neither comfortable nor convenient. The only advantage it possesses is, indeed, situation, and of that Mr. Irving is now practically independent. The site of the new building is not yet revealed, but it will, we learn, be near the Strand.

IT is now a fashion with managers to produce their novelties in the middle of the week. No fewer than four novelties were thus at one time arranged to come off on Thursday. Changes have now, however, been made, and the production of 'Man and the Woman' at the Criterion and 'A Midsummer Night's Dream' at the Globe was held sufficient for the day. A tolerably strong demand was made, even then, upon those who, for their sins or other cause, have to follow closely theatrical entertainments. Some vague notion of escaping from the rowdiness of first-night audiences makes managers select Thursday nights. Altogether delusive is the notion. The secret of success consists less in the selection of audiences than in that of pieces. Conduct a theatre on sound mercantile principles, get the best pieces and actors obtainable, supply adequate rehearsals, and do not let personal vanity take precedence of interest, and the occupation

of theatrical management is one of the most profitable to be essayed.

'BUCKINGHAM' is the title of a play by Messrs. Brandon and Boas, which is to be given before long at an afternoon representation. Mr. Wills has a play on the same subject.

On the occasion of the one-hundredth representation at the Haymarket of 'A Man's Shadow,' 'Good for Nothing,' a genuine old Haymarket farce, was revived, with Miss Norreys as Nan. Mr. Allan and Mr. H. Kemble were also in the cast.

AFTERNOON representations of the 'Real Little Lord Fauntleroy,' with Miss Beringer as Lord Fauntleroy, recommence to-day at the Opéra Comique.

MISS CLEMMONS, an American actress, shortly, it is said, to be expected in London, played at Liverpool on Thursday in last week Theodora, in the adaptation of that name of Mr. Buchanan. A temporary indisposition of Miss Hawthorne furnished the opportunity.

M. CHRISTIAN, who has died in Paris, aged seventy-five, was since 1855 a clever and popular member of the Variétés company. His real name was Christian Perrin. He was born in Paris January 1st, 1821, and his first appearance was at the Délassments Comiques in April, 1847. Innumerable rôles in vaudeville and operetta were "created" by Christian.

GERMAN papers report that a Grillparzer Society has been established at Vienna with the object of popularizing the poet's works. Hof-rath Zimmermann, well known to the readers of the *Athenæum* from his yearly summaries of German literature, is mentioned as the president of the society.

TO CORRESPONDENTS.—A. T.—H. T.—G. & R.—P. L.—F. D.—W. S. M.—E. M.—J. A. O.—D. B. B.—D. B.—received.
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